

**“THE STUDIO” YEAR-  
BOOK OF DECORATIVE  
ART, 1917 - - - - -**

**"THE STUDIO"**  
**YEAR-BOOK**  
**OF DECORATIVE ART.**  
**1917**



**"THE STUDIO" LTD.**  
**LONDON, PARIS, NEW YORK**

## PREFATORY NOTE

THE restrictions, due to the war, which have been placed upon the building trades in Great Britain have naturally reacted on the architects, and consequently the amount of material at the disposal of the Editor for the present volume has been limited. In spite of this, a number of interesting houses, both new and restored buildings, are shown ; while the work illustrated in the section dealing with interior decoration and equipment gives evidence of considerable activity and sound achievement in this sphere of applied art. It should be mentioned that the exhibition of the Arts and Crafts Society, held at Burlington House last winter, was fully dealt with in an important series of articles in *THE STUDIO* (November, December, January, and February).

The Editor desires to thank all those who have assisted him in the preparation of this volume by allowing their work to be illustrated. He regrets that owing to difficulties arising from the present condition of transport, etc., it has been impossible to continue the sections on British Colonial Architecture for the present ; but he hopes to do so in subsequent issues of the Year-Book, as soon as circumstances will permit.

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GREAT BRITAIN



# BRITISH DOMESTIC ARCHITECTURE

## NOTES ON THE ILLUSTRATIONS

**T**HE two blocks of small cottages at Walgrave and in Buckinghamshire (pp 13 and 14), designed by Mr Allen for the use of country workers, approach as near the minimum as regards accommodation and cost as dwellings well can. True, each cottage contains on the ground floor a small bathroom—an unusual feature in similar work—but the owners in either case consider the provision of such to be a necessity rather than a luxury. There are no out-houses, the necessary offices being included in the main building. Fittings, built in as fixtures, include a copper and sink (with a large draining board) in sculleries, a dresser and cupboard in each living-room, and a good sized cupboard upstairs, where there are three bedrooms. Externally, the keynote is simplicity, which makes for fitness and economy in first cost and upkeep. The roofs, unbroken from end to end, are covered with local tiles, and the bricks, also made in the neighbourhood, were picked for facings, those of an indifferent colour being clothed with roughcast. The cottages cost under £175 each.

Keldy Castle, Yorkshire (p 15), was originally a moorland farm-house, to which was added, before the middle of the nineteenth century, a square block, in the battlemented 'tucco manner, which converted it into a shooting-box, and gave it its name of 'castle'. A kitchen wing had been added before the property was acquired by its present owner. In 1906-7 a drawing-room wing was added to the west of the south front of the castellated part of the house, with an archway between the two which gave access to the entrance, then on the west. All this older part has recently been taken down and rebuilt, and joined up to the drawing-room wing. The entrance is now on the east side of the house, the new rooms on the south front (from the east) being the hall, smoking-room, and schoolroom. The tower behind contains the principal staircase, with a service stair in an attached turret. The hall is panelled in oak. The dado panelling of the smoking-room came from Dr Phene's collection, and originally (it is believed) from one of Wren's City Churches, it is very similar in character to some work in St Mary Abchurch (see 'A Sketch Book,' 1911). The new work has been designed by Mr John Bilson.

'Blythe Court' (p 16) occupies a site in the well-known residential suburb of Edgbaston, within two and a half miles of the centre of the City of Birmingham. The house is built of bricks drawn from yards in what is known as the Black Country, about seven miles away. These bricks are extremely hard, and vary in colour from a plum red to a dark purple. The roofs are covered with old tiles. The lead-work to the bay window on the entrance front is of milled lead, with a repoussé pattern upon it.

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of dull black, hand-wrought iron. A large round window, with a deep window-seat, lets in all the west sun, but metal casements keep the room warm and cosy when winds are blowing from over the hills. As "Brandling Cottage" is a summer residence, it will be noticed that the scheme of decoration has been entirely considered from a durability point of view, and the treatment of the walls and woodwork are an example of how the cost of upkeep can be reduced to a minimum.

"The Ridge," Sandygate, Sheffield (p. 28), was built two or three years ago, the work being carried out by local contractors. The site, which is at the west end of Sheffield, is 950 feet above sea-level and commands some fine scenery. The aim of the architect has been to design a home of a simple and dignified character. Our illustration shows the entrance hall, the woodwork of which is of quartered oak, left in its natural colour and wax polished.

The house at Bishop's Tachbrook, near Leamington Spa (pp. 29 and 30), has been erected on a site sloping to the south east. The materials used were brick and rough-cast, with local stone dressings. The roof is covered with local hand-made tiles, the chimneys being red brick. There is an interesting terrace garden, and the whole of the garden-work has been carried out while the house was being built, with the exception of a portion on the west side, which will eventually be laid-out as a flower garden. The stable block and the two cottages, which do not appear in our illustrations, are approached from a road leading out of the court.

In the dining-room at "Hurstmonceaux Place," Sussex (p. 31), the panelling, windows, doors, chimney piece, etc., are of English oak, sand blasted, while the floor is also of English oak. The fireplace is executed in red sand-faced roofing-tiles, and the ceiling has cast plaster ornamentation.

"Hollybush," Ayrshire (pp. 32 and 33), is the mansion house on the estate of the same name, and is most beautifully situated on high ground 400 feet above sea level, on the east side of the river Doon. The park has a frontage of more than half a mile to this river. The house was built some sixty-two years ago by Mr. Eck, a native of Switzerland, and Professor of Botany at the University of Glasgow. The house was a very favourable example of the architectural work of that date. When the present owner acquired the property considerable alterations were necessary to bring its accommodation into harmony with modern requirements. These included a new porch, a cloak-room, a large hall, a new drawing room, the reinstatement of the billiard-room, some new bedrooms, and four bathrooms—in the house as originally designed there was no bathroom. The house is built of sandstone, weathered to a fine grey colour. The new work is executed in Blaxter stone and is rapidly toning into harmony with the old work. The new entrance hall.

is panelled in oak, with oak floor and stone fireplace. The windows are filled with lead quarry glazing, and the ceiling has specially modelled decorations. The new drawing-room has panelled walls, specially modelled plaster-work on ceiling and pilasters, and an oak floor. The library was the drawing-room as originally built. The bay window has been altered, a new ceiling introduced, and fitted bookcases have been arranged on the two long walls. There is also a new freestone fireplace. The dining-room is the same room as in the original house, but has a new ceiling and cornice, the walls are redecorated, including a panelled dado, and the fireplace and mantelpiece are new. The billiard-room had been subdivided, but has now been restored to its original use, with new ceiling and new panelling on the walls. A new fireplace is provided at the end, instead of at the side, and where the old fireplace was there is a fine oriel window, showing the stone dressings inside and glazed with lead quarry glazing. This room is at present used as a schoolroom. The windows of the drawing-room, library, morning-room, dining room, and billiard-room all command the fine view down the valley of the Doon to Cassilis Downans, and beyond to Mochrum Hill, above Culzean Castle on the shore of the Firth of Clyde. The view of the garden front of the house is the only one obtainable at close quarters, as the ground falls so rapidly immediately behind this view-point that it is impossible to get another picture of the house from this side.

Till lately it was not generally known that the ancient little town of Henley-in-Arden possessed such an institution as a Guildhall. Though the venerable building stands on its original foundations, the fact of its existence has been quite lost to general cognizance, because it had been disguised out of all recognition and occupied in sections as squalid tenements, consequently all outward resemblance of its original dignity and artistic merit had been lost. The lord of the manor of Henley rediscovered this architectural treasure of the Middle Ages, and he has restored it for the use of the township (pp 34 and 35). The hall had been divided for a long while into a number of small shops or cottages, so that the beautiful oak timbering was completely hidden by lath and plaster or whitewash. For many years in private possession the fabric was maltreated, though it stands close to the tower of Henley parish church. The Guild House has lately been thoroughly repaired and renovated, and the land at the back is now cleared of some uninteresting modern additions, in place of which the old-world garden appears again. On the ground floor the main rooms are occupied as a branch office of Lloyds Bank. Here we note the very massive construction of the fourteenth-century timber-work, which is of interest, and can be seen on a lesser scale in the smaller rooms at the south end. A staircase, from which the enclosed courtyard and north side of the ancient parish church come into view, gives access to the upper chamber or Great Hall.

yet even here a lady, who was inspecting a new house next to "The Cloisters," mistook the object of certain building activities there and said "I am so glad you are going to pull down that ugly old house next door!" Several exterior and interior views of "The Cloisters" appeared in *THE STUDIO* Year-Book, 1913.

"Wallingford," Purley (pp 40 and 41), has been erected on high ground, with a slope to the south which afforded an opportunity of forming a terrace garden. The house is planned on simple lines and with due regard to both aspect and prospect. A flagged terrace, a tennis lawn, and a sunk garden, with a pool and fountain, are formed on the south of the house, whilst on the west are a rose garden and pergola. The house and garden were designed by Mr Sydney Tatchell.

"Nether Cormiston" (p 42) has been erected in Lanarkshire in one of the upper reaches of the river Clyde, and is beautifully situated in grounds which extend to about twelve acres, and on the southern side slopes gently down to the river, commanding a magnificent view of Coulter Fell. The house is protected on two sides by a belt of fir-trees, while of the other two sides, one is bounded by the river Clyde, and on the fourth is a pleasant road, with a small stream which has been bridged at the lodge by a girder bridge, with red brick piers and parapet. The grounds are ideal for a house of this kind. There are many delightful nooks in the sunk gardens, part of which is indicated in the photograph. The house is spacious and up-to-date in all respects. It was designed by Mr John Thomson, of Messrs Thomson, Sandilands and MacLeod.

"Brinsop Court," near Hereford (p 43), was the mediæval home of the Danceys, and their fourteenth-century hall was only slightly wrecked when it became a granary in the nineteenth century. It has now been put back into its original condition by repairing its fine oaken roof, renewing missing portions of its window tracery, reopening its fine arch, and replacing its floor at the right level. Like the halls at "Aydon Castle," Northumberland, and at "Markenfield," Yorkshire, it has an undercroft, and its principal entrance is up a flight of outside steps occupying the corner of the quadrangle opposite the one shown in the illustration. That gives another remaining portion of Gothic work in stone, between two new sections of timber framing, constructed on exactly the same lines as some original work in that material discovered under modern plaster on the outer elevation of the side, of which the interior elevation is in brick, dating, as may be judged by the style of the gable and its octagon light, from the early half of the eighteenth century. It had been a good deal pulled about, and it suited the interior style and exterior harmony to replace late sashes by plain oak mullioned windows. In 1911, only a portion of what remained of the old house was thus inhabited, the rest forming dilapidated farm accommodation. Large works of renovation were begun, the quadrangle again com-

pleted, and the accessories and requirements of modern life introduced without detriment to its architectural and historic past

The drawing on page 44 shows the Entrance Lodge at "Little Boarhunt," Liphook, the residence of the architect, Mr Inigo Triggs. One side is a gardener's quarters, and the other forms a garage. On the first floor are three bedrooms. The roof and tile-hanging are of old tiles, and old oak beams have been used in the half-timber construction. This picturesque cottage suggests the old traditional type, now fast disappearing from Hampshire and Sussex.

The house near Haslemere (p. 45) is built of red brick, with Douling stone mullions and other dressings, the brickwork being relieved with patterns of dark headers. The roof is of tiles, while the chimney-stacks vary in design throughout the building, and are all of specially moulded bricks. The principal front, shown here, has a southern aspect, the gardens, forecourt, and stable buildings being on the opposite side.

On pages 46 and 47 are illustrated two views of a house at Hill Brow. The walls are of local Bargate stone, left rough from the hammer, and the roof is covered with old tiles. Several of the gables are constructed of solid teak beams, filled in with small Bargate stone, an old tradition not often resorted to in these days. The teak is allowed to go a silvery-grey, harmonizing with the greenish-yellow tones of the Bargate stone. The house is beautifully situated upon a spur of Hill Brow, overlooking the South Downs.

The Rectory, Petersfield (p. 48), is built of grey-blue bricks, specially burnt, and relieved with brighter red bricks in panels. This Georgian type of building was chosen to harmonize with the old houses in the immediate neighbourhood, and to be in keeping with the local tradition of an old Hampshire town. In planning the house it was thought advisable to provide a separate approach for parishioners wishing to interview the Rector. On the ground floor there are three reception-rooms, and the two floors above contain eight bedrooms.

The house at Fulmer, Bucks, of which we show an illustration in colours on page 49, has recently been completed. The roofs are of old stone slates from Gloucestershire, and the half-timberwork throughout is of old oak, several of the principal bedrooms having open timber roofs, thus taking the space of two stories. Extensive stabling and garage buildings are planned on the north side of the house. There are five reception-rooms and a large ballroom, with minstrel gallery, on the ground floor. Many of the principal rooms are panelled in oak, with finely modelled plaster ceilings by Mr George P Bankart. The aim of the architects has been to produce a home having the traditional qualities of our national domestic architecture, and yet lacking none of the conveniences demanded at the present day.

The three views of the garden at "The Field House," Hagley, shown

on pages 51, 52, and 53, are taken from photographs made when the garden was only one year old. Designed by Messrs. Forbes and Tate, the architectural features and general arrangement show many admirable points. It should be mentioned that Miss Jekyll is responsible for the planting and colour-scheme.

We have been permitted to reproduce several examples of the work of Mr. Thomas H. Mawson, whose gardens never lack distinction. The illustration on page 54 depicts probably the most notable example of a French fruit garden to be found in this country. Originally designed by Mr. Mawson, the specially trained trees were obtained direct from the famous nurseries at Chatenay, and, as the photograph shows, have proved in every way satisfactory. Not only is this a very decorative arrangement of fruit trees, but it has also the advantage of economizing land. Some views of the gardens at "Foots Cray Place" appeared in *THE STUDIO Year-Book* for 1913.

"Wightwick Manor" (p. 55) was designed by the late Mr. Ould, of the firm of Grayson and Ould, of Liverpool, and is regarded by many as one of his best examples of half-timber work. The gardens were undertaken at a later date by Mr. Mawson for Mr. Geoffrey Mander, who is known as a keen horticulturist and lover of the country. The yews shown in the photograph will eventually be clipped to square pyramidal blocks. The workmen's cottages on the estate, of which there are a considerable number, are also the work of Mr. Ould, and are as interesting as the mansion itself. It is to be noted that the interior of "Wightwick Manor" was decorated by the late Mr. Kemp, whose work not only includes some very beautiful stained glass, but heraldic and other designs in colour.

We have already illustrated "Wood Hall" in *THE STUDIO Year-Book*, and now give another view showing a new rose walk laid out about three years ago (p. 56). The intention is finally, as the growth of the roses demand space, to convert this walk into a pergola. It is interesting to note that Turner painted one of his famous pictures from very near the spot where the wrought-iron gate has been fixed.

"Brackendale" (p. 57) is a small country house situated at Hest Bank, three miles north of Lancaster, the owner being Mr. E. Prentice Mawson, son of the well-known landscape architect. The view we illustrate shows the garden entrance from the main road.

The rustic bridge at Grasmere (p. 58) carries a new road diversion, a great improvement which has been made to the roads east of the main Keswick road opposite Grasmere. Visitors can now drive with ease, and enjoy from the new roads exceptional views of the district. The bridge is built of locally quarried slatestone. On the same page we illustrate a garden-house, designed by Mr. Mawson, at "Bidston Priory."

Two views of "Above Beck," Grasmere (p. 59), show a terrace garden.

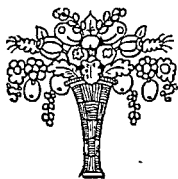
## BRITISH DOMESTIC ARCHITECTURE

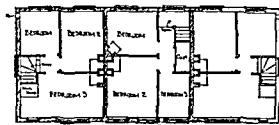
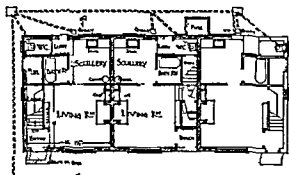
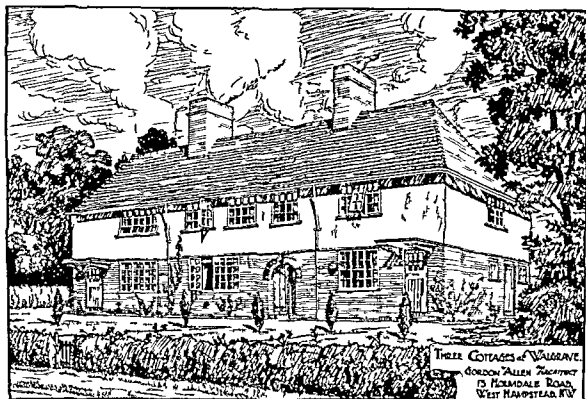
on the hill-side near the Swan Hotel, known to tourists of the Lakeland District. A garden-house has been erected at each end of the terrace, and from these are obtained some of the most beautiful views in this classic district.

The illustration on page 61 represents a part of the garden at "Home Close," Sibford, designed by Mr. Baillie Scott. The "Home," as the title indicates, is close by. The ground originally sloped downwards towards the house, so the garden had to be excavated out of the hill-side. This gave an opportunity for the use of rough walling in local stone. The grass-plots in the foreground, which surround the circular water-tank, have a somewhat hard appearance, and would be better replaced by masses of flowers, which would spread on to the paving and break up the rigidity of the outlines.

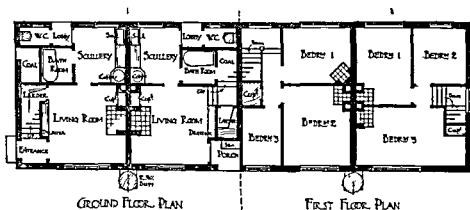
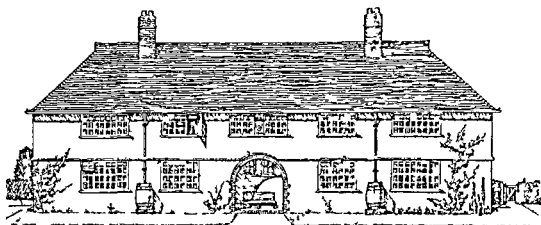
We also show a view of herbaceous borders at "Melchet Court," near Romsey (p. 60), and a pergola at "Three Gables," Purley (p. 62), the latter designed by Mr. Sydney Tatchell.







THRE COTTAGES AT WALGRAVE  
GOKDON ALLEN FRIBA ARCHTCT



FOUR COTTAGES IN  
BUCKINGHAMSHIRE  
GORDON ALLEN FRIBA  
ARCHITECT



Photo. Thos. Lewis

"KELDY CASTLE," YORKSHIRE. ALTERATIONS BY JOHN BILSON, F.S.A., F.R.I.B.A.



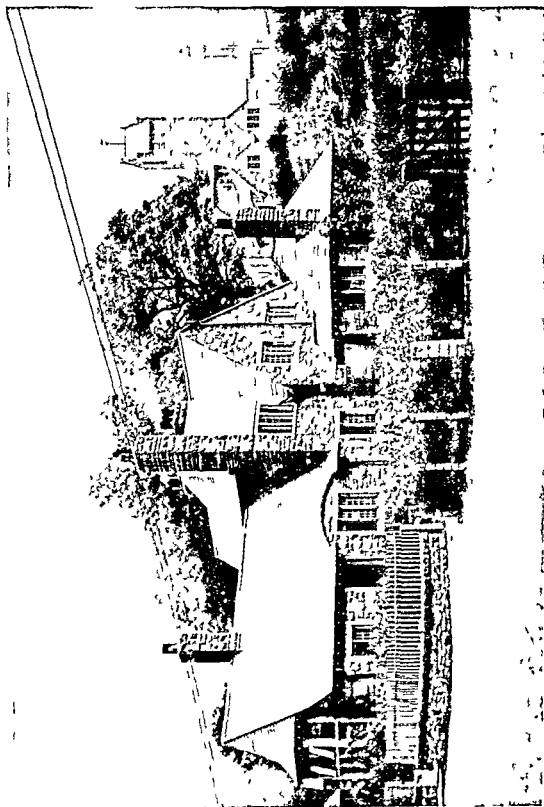
"BLYTHE COURT," EDGBASTON  
.16

H. T. BUCKLAND AND E. HAYWOOD FARMER, ARCHITECTS



HOUSE AT MOOR GREEN, NEAR BIRMINGHAM  
H T BUCKLAND AND E HAYWOOD FARMER  
ARCHITECTS





LLAN VALLY VILLAGE, RHAYADER—THE SUPERINTENDENT'S HOUSE. THE HOUSE AND ONE OF THE WOODEN FARMER ARCHITECTS

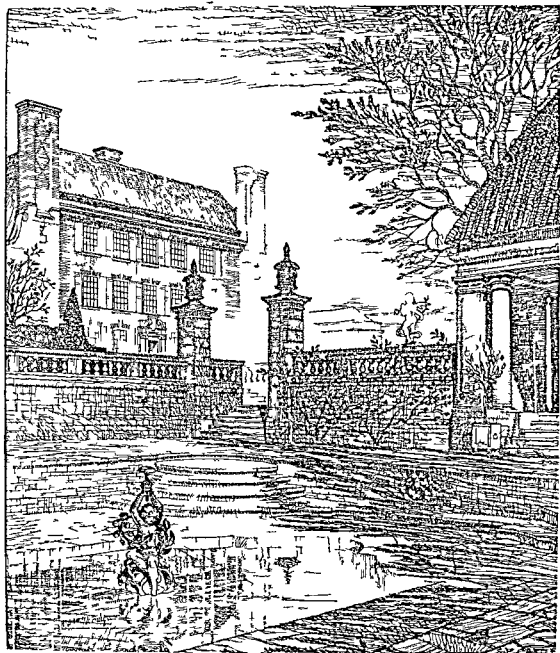




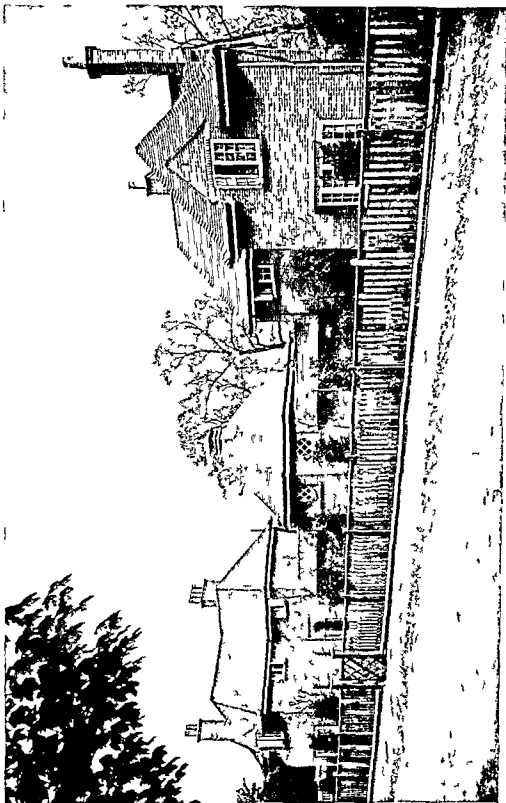
ELAN VALLEY VILLAGE RHAYADER  
POST OFFICE SHOPS AND SCHOOL

H T BUCKLAND AND E HAYWOOD  
FARMER ARCHITECTS





HOUSE AT SYDNEY VIEW  
FROM ONE OF THE SUNK GAR  
DENS CASTLE AND WARREN  
ARCHITECTS



HOUSES AT WAKE GREEN NEAR BIRMINGHAM  
COSSINS, PEACOCK AND BEWLEY, ARCHITECTS



KINEAUS CASILI PERTH FURNITURE DESIGN BY F W DLAS FRIBA

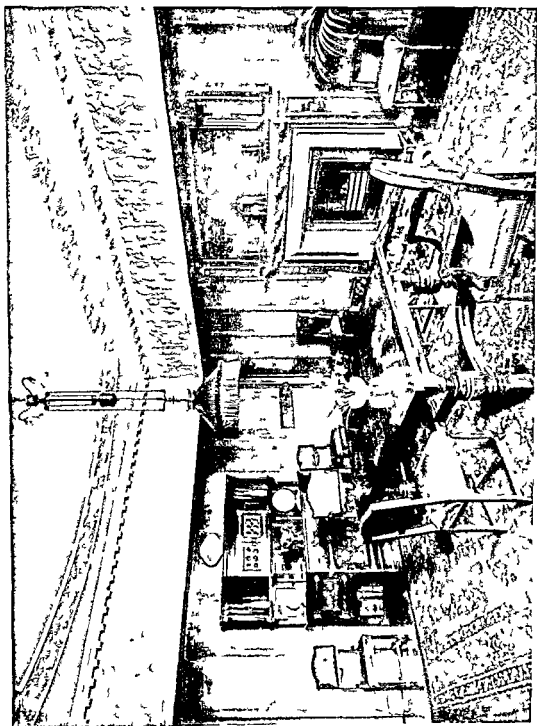


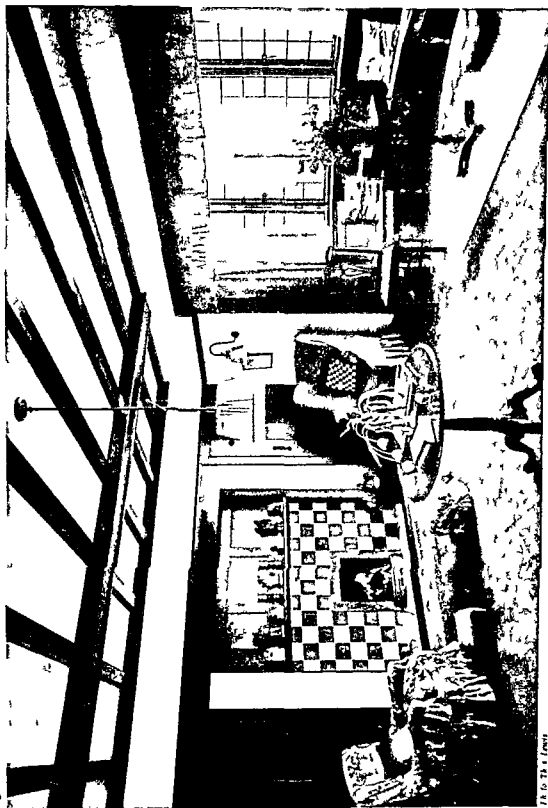
PHOTO BY J. J. J.

BECHHOLME MORINGSIDE EDINBURGH — IHL DINING ROOM JAMES  
B DUNN FRIBA, ARCHITECT CLILING AND FRILZE BY GEO P BANKART



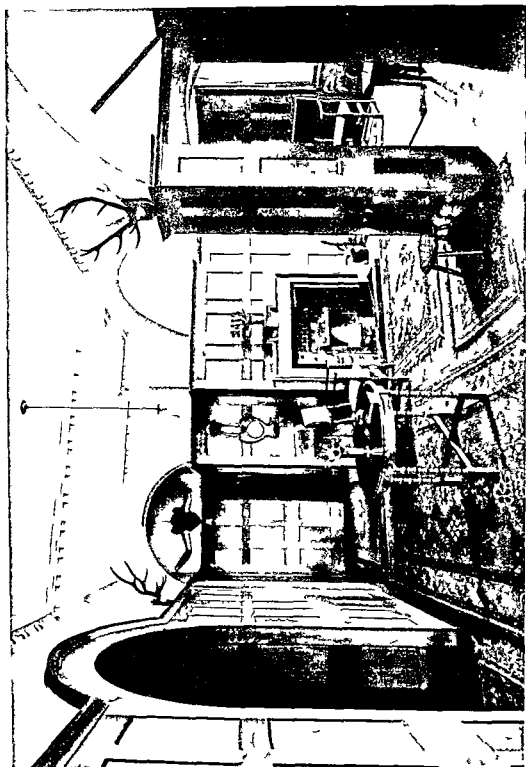
*Photo, The Press*

"DOWER HOUSE," CRAWLEY — GARDENER'S COTTAGE. ALTERATIONS BY FRYERS AND PENMAN, ARCHITECTS

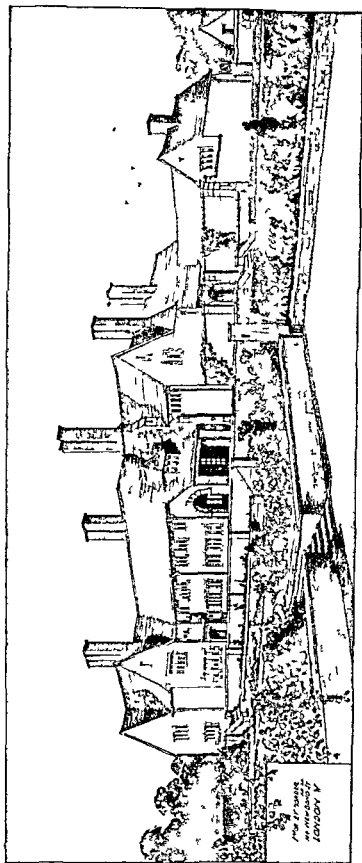


'BRANDLING COTTAGE, ALNWOUTH—THE LIVING ROOM  
GRAHAM AND HILL ARCHITECTS

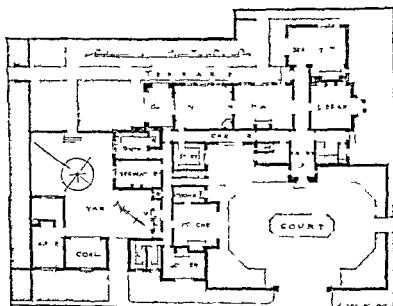
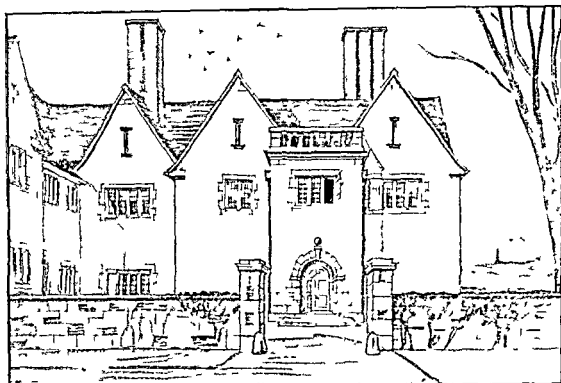




RIX AND SANDYCAIL SHILLID-THE EN  
FRANCE HALL W J HALE, FRIBA, ARCHITECT



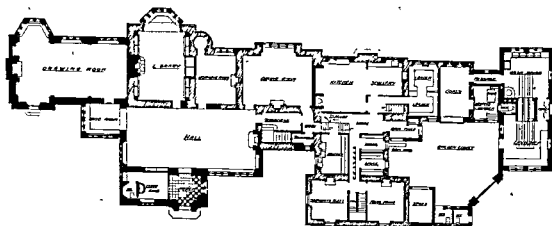
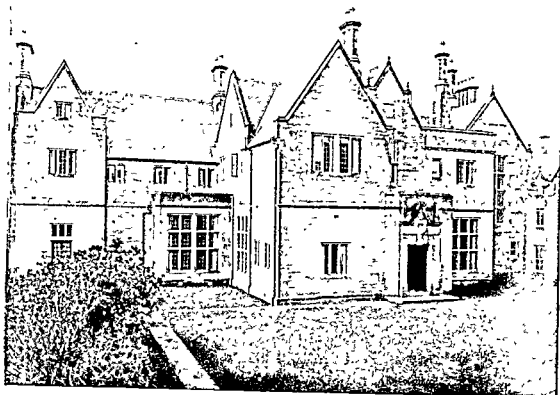
HOUSL AT BISHOP'S TACHBROOK WARWICK  
P MORLEY HORDER F R I B A, ARCHITECT



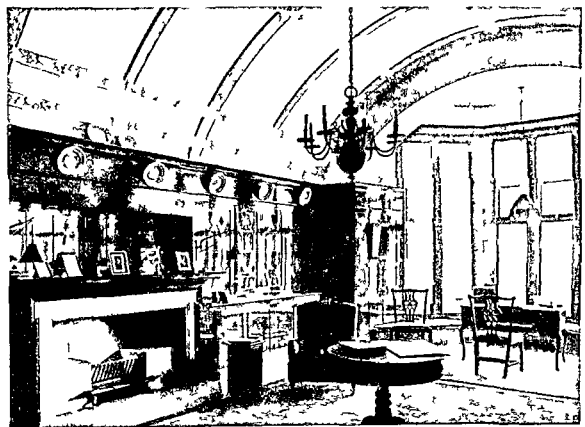
HOUSE AT BISHOP'S TACHBROOK, WARWICK  
P. MORLEY HORDER, F.R.I.B.A., ARCHITECT



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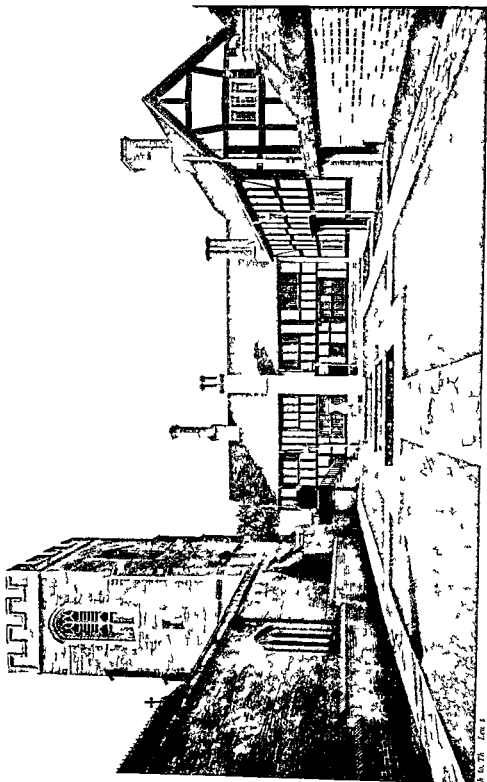


"HOLLYBUSH," AYRSHIRE. ALTERATIONS  
AND ADDITIONS BY J. KENNEDY  
HUNTER, F.R.I.B.A.



HOLLYBUSH AYRSHIRE  
THE HALL AND LIBRARY

ALTERATIONS AND ADDITIONS BY  
J. KENNEDY HUNTER F.R.S.A.



THE GUILD HOUSE HENLEY IN ARDEN  
ALTERATIONS BY J P OSBORNE F R I B A



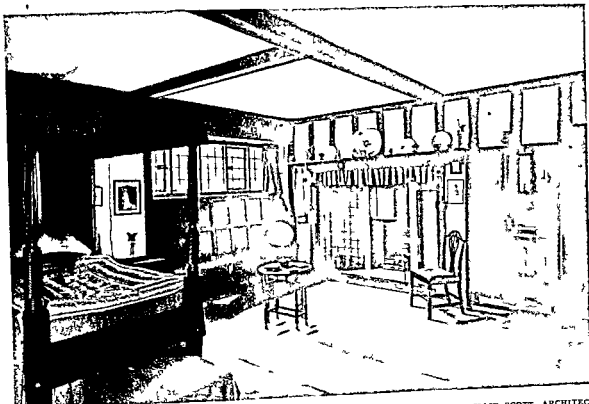




"CRABBY CORNER," LETCHWORTH  
THE OPEN AIR BEDROOM BARRY  
PARKER F R I B A ARCHITECT

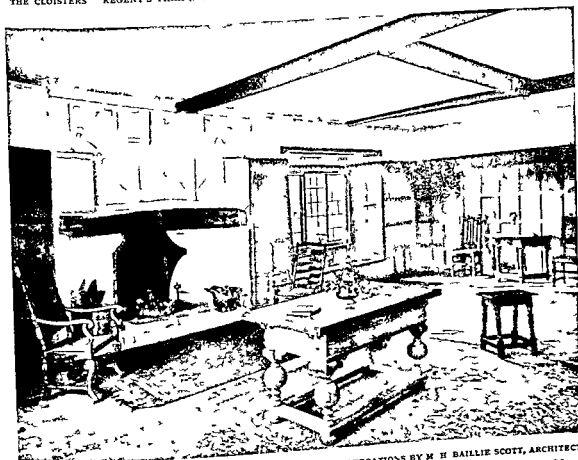


HALL FIREPLACE AT "THE WHITE HOUSE," GREAT CHART  
DESIGNED BY M. H. BAILLIE SCOTT, ARCHITECT



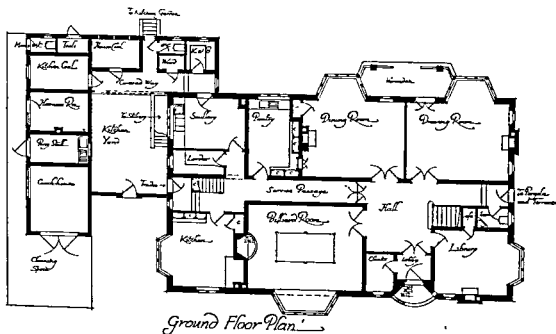
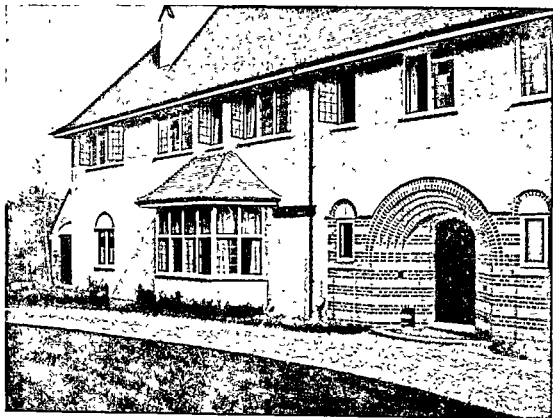
THE CLOISTERS REGENT'S PARK (Photo T. S. Lewis)

M. H. BAILLIE SCOTT ARCHITECT

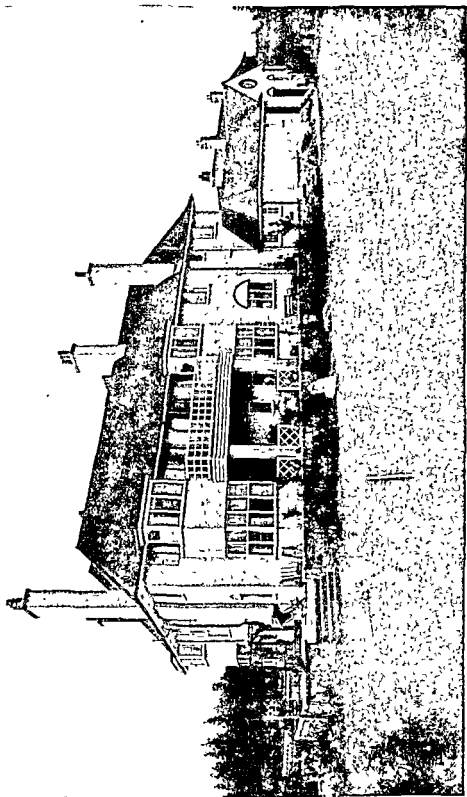


\* RUNTUN OLD HALL \* —THE DRAWING ROOM (Photo Thos. Lewis)

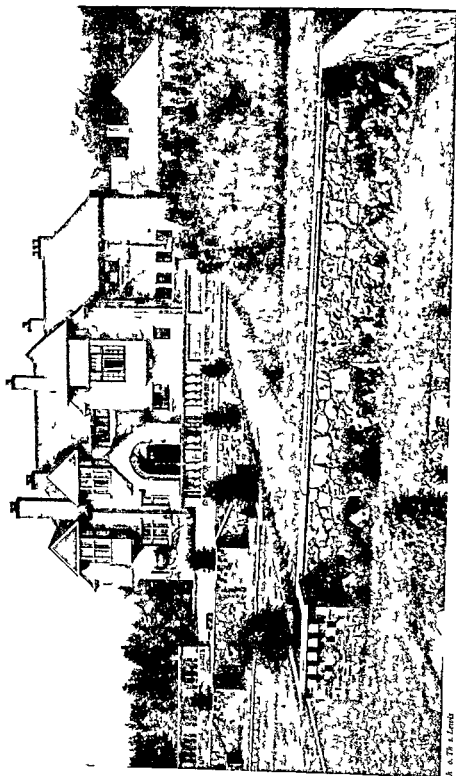
ALTERATIONS BY M. H. BAILLIE SCOTT, ARCHITECT



"WALLINGFORD," PURLEY. SYDNEY  
TATCHELL, F.R.I.B.A., ARCHITECT

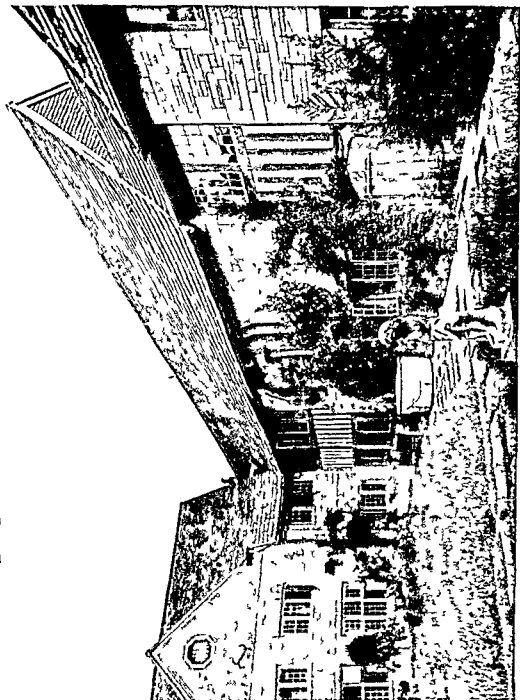


"WALLINGFORD," PURLEY—THE GARDEN FRONT  
SYDNEY TATCHELL, F.R.I.B.A., ARCHITECT

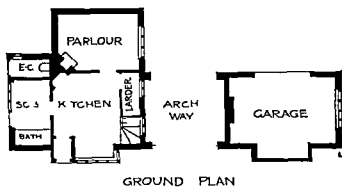
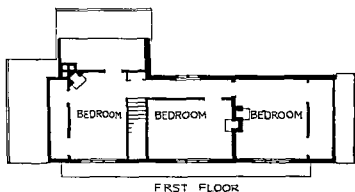


PH. A. TH. & LINDS

NETHER CORMISTON, COULTER THOMSON SANDILANDS AND MACLEOD ARCHITECTS

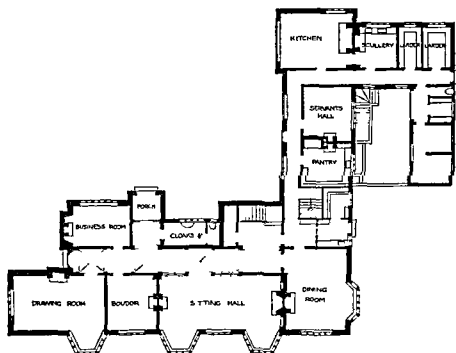


'BRINSOP COURT, NEAR HEREFORD' ALTERATIONS BY H. AVRAY TIPPING, ARCHITECT

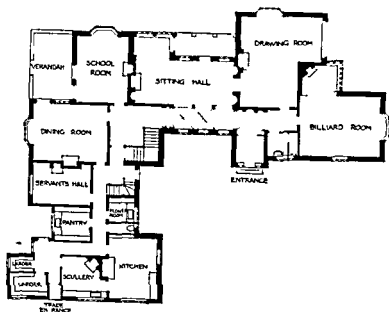


LITTLE BOARHUNT LIP  
HOOK THE ENTRANCE  
LODGE H INIGO TRIGGS  
ARCHITECT

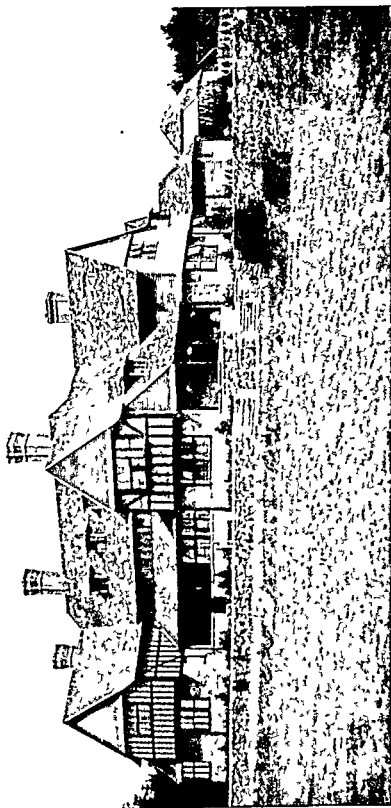




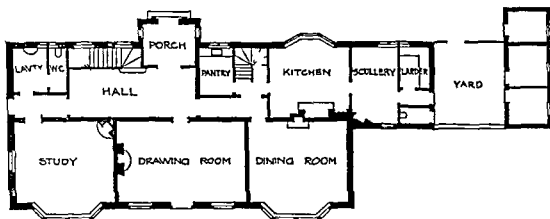
HOUSE NEAR HASLEMERE  
UNSWORTH AND TRIGGS  
ARCHITECTS



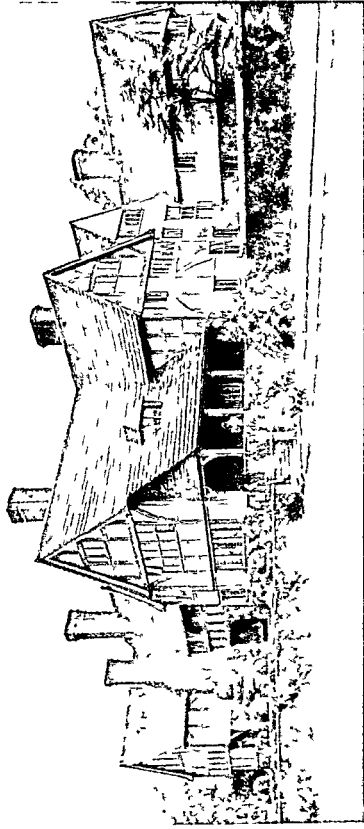
HOUSE AT HILL BROW NEAR  
PETERSFIELD UNSWORTH AND  
FRIGGS ARCHITECTS

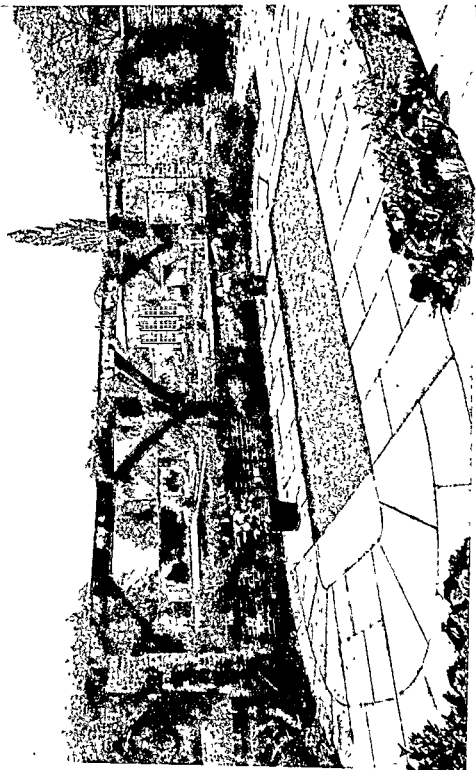


HOUSE AT HILL BROW, NEAR PEIERSFIELD  
UNSWORTH AND TRIGGS, ARCHITECTS

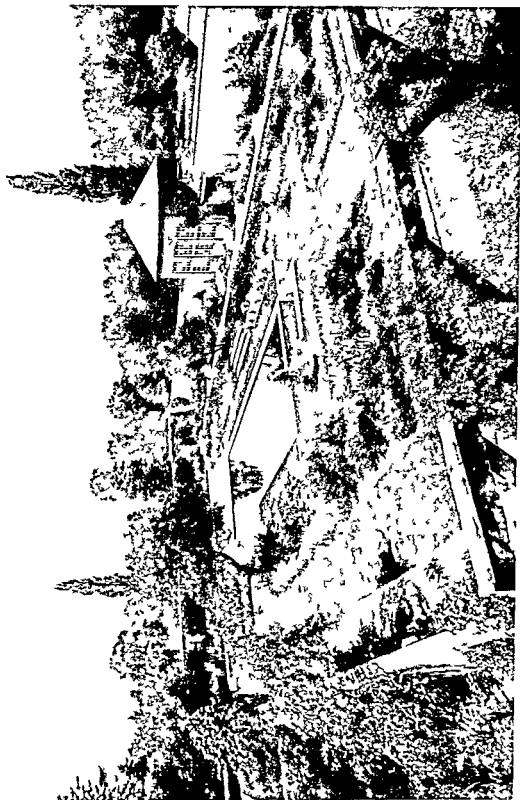


THE RECTORY PETERSFIELD  
UNSWORTH AND TRIGGS ARCHITECTS

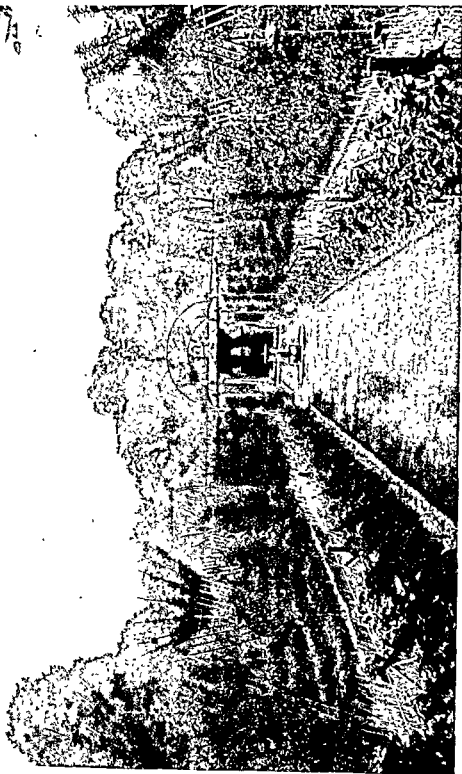




GARDEN AT "THE FIELD HOUSE," HAGLEY  
DESIGNED BY FORBES AND TATE, ARCHITECTS



GARDEN AT THE FIELD HOUSE, HAGLEY  
DESIGNED BY FORBES AND FAYL ARCHITECTS



FRENCH TRAINED FRUIT TREES AT "FOOTS CRAY PLACE,"  
SIDCUP. DESIGNED BY THOMAS H. MAWSON, HON. A.R.I.B.A.



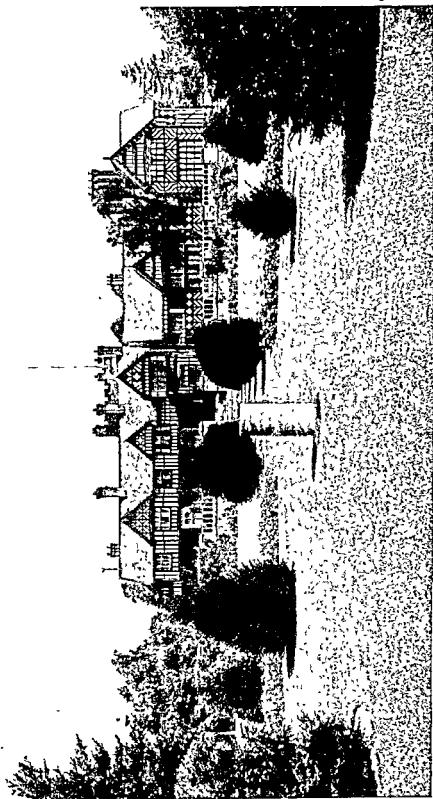
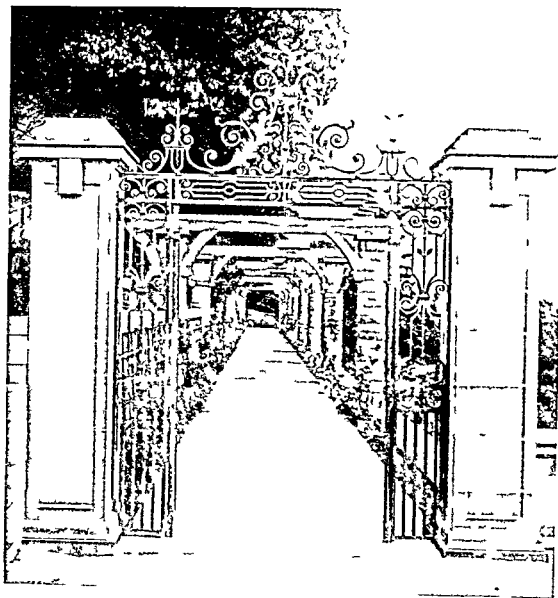
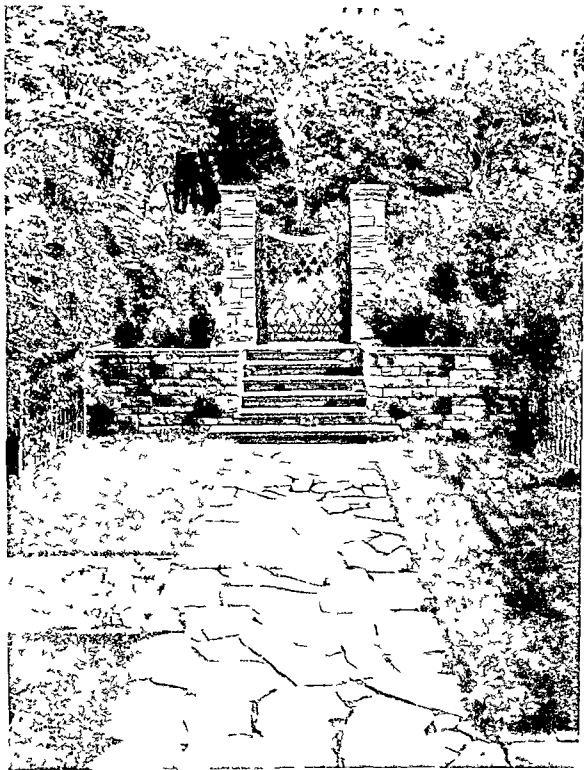


Photo Mrs. Lewis

GARDENS AT "WIGHTWICK MANOR," WOLVERHAMPTON  
DESIGNED BY THOMAS H. MAWSON, HON. A.R.I.B.A.



ENTRANCE TO ROSE WALK AT WOOD HALL  
 COCKERMOUTH DESIGNED BY THOMAS H  
 MAWSON HON A.R.B.A. ARCHITECT

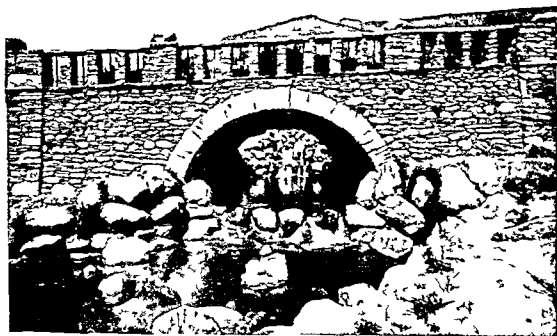


GARDEN ENTRANCE AT BRACKONDALE  
HEST BANK DESIGNED BY THOMAS H  
MAWSON, HON A R I B A



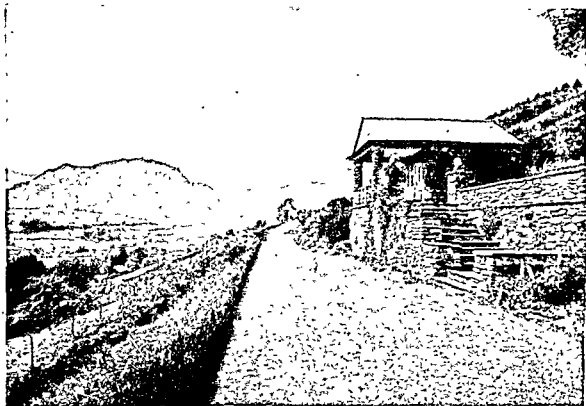
GARDEN HOUSE AT BIDSTON PRIORY

DESIGNED BY THOMAS H. MAWSON R.O.N.A.R.I.B.A.



BRIDGE AT GRASS EKE

DESIGNED BY THOMAS H. MAWSON R.O.N.A.R.I.B.A.



GARDEN-HOUSE AND TERRACE AT "ABOVE BECK," GRASSMERE. DESIGNED BY THOMAS H. MASON, HOV. A.R.T.D.A.



Photo T. et L. et

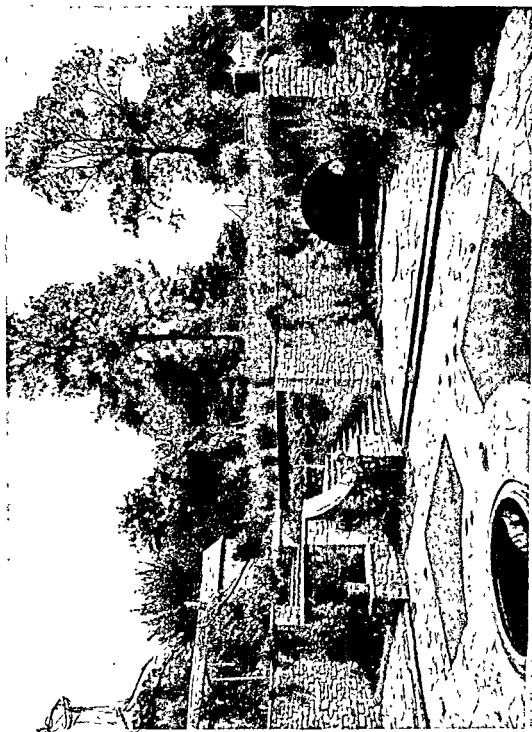
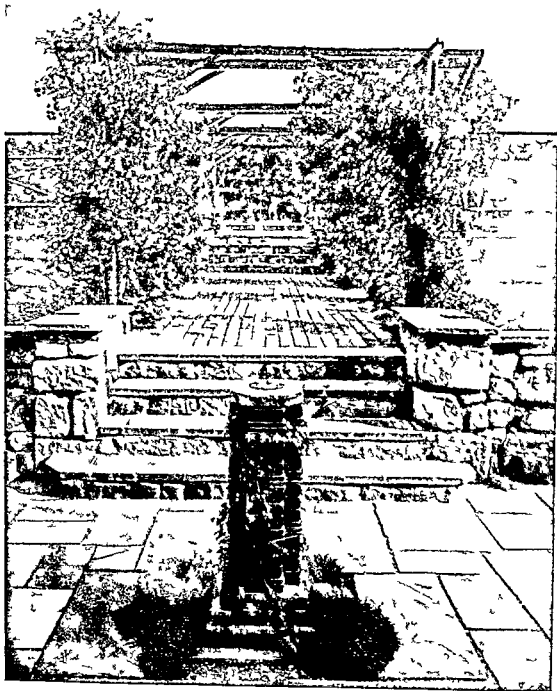


Photo: Thor Jacobs

SUNK GARDEN AT "HOME CLOSE," SIBFORD  
DESIGNED BY M. H. BAILLIE SCOTT, ARCHITECT,



PERGOLA AT THREE GABLES PURLEY  
DESIGNED BY SYDNEY TATCHELL FRIBA



## BRITISH DECORATION. ▯ NOTES ON THE ILLUSTRATIONS

**A**S a worker in plaster relief applied to interior decoration Mr. George P. Bankart has few rivals. He not only upholds the great traditions of the craft, but he reveals in his work that touch of individuality, that sympathy with the medium, together with a fine sense of decoration which raise it far above the ordinary level. The subject of the frieze of which we reproduce portions in colours and black-and-white (pp. 75 to 77) is *The Wedding Festival*. The work is fully described in Mr. Bankart's article on "Colour Decoration in Relief" (p. 67).

The distinction which Mr. Brangwyn gives to every work he produces is well exemplified in the study for a billiard-room frieze, a portion of which is shown here in colours (p. 81). Apart from its superb decorative qualities and rich and beautiful colouring, it is full of suggestion for the student of mural decoration. The artist has treated the figures with characteristic freedom, introducing, as he always does, a carefully considered grouping, which assures a well-balanced composition. It is interesting to note that Mr. Brangwyn is designing the entire decoration and furniture for this billiard-room, and we hope to deal fully with the complete scheme in a future volume.

The panels in coloured gesso (p. 79) are two of a series of four designed and executed by Mrs. Mackintosh, the well-known Glasgow artist. Each panel is two feet high and eighteen inches wide and essentially modern in conception and execution. The designs undoubtedly show cleverness and originality, and in their right environment should form effective and pleasing decorations.

The Arras tapestry frieze entitled *Rulers of England* (p. 80) was designed by Mr. Byam Shaw and woven on the high warp loom by Messrs. Morris and Company, to form a decorative frieze (about twenty-four inches deep) above painted white panelling in a dining-room at Folkestone. The design portrays each sovereign from Boadicea to the present King George, in a pageant in historical order, each attended by personages prominent in the history of the time. To divide the different Royal Houses, badges and emblems peculiar to the same are introduced, as shown in some of the portions illustrated. These were designed by Messrs. Morris and Company.

The wallpapers shown on page 83 do not call for any special mention, beyond the fact that Messrs. Jeffrey and Company continue to maintain the high artistic and decorative level of their previous productions.

That versatile artist Mr. E. A. Taylor is represented here by two designs for stained glass (pp. 86 and 87), modern in conception, well adapted to their purpose, and agreeable in colour. Particularly successful in these respects is the picturesque view of Kircudbright seen in the

coloured plate Though more conventional in treatment, the designs of Mr John C Hall (p 85) possess considerable merit, and reveal a right understanding of the use of stained glass for purposes of decoration

The three glass mosaics by Mr Andrew Stoddart (p 84) are for interior wall decoration, and have been executed by a new process invented by the designer Although no light comes through the panel, as in a stained-glass window—the glass being fixed in a cement bed—the effect is practically the same The surface of the glass being quite smooth—any painting of the detail being at the back—it can be cleaned or washed and is quite permanent Moreover, the colouring is much richer and finer than in the ordinary mosaic

In *THE STUDIO* for September 1916 there appeared an important article on the decorative woodwork executed by students of the Polytechnic Institute, London We give here two further examples of the craft (p 89), the work of Miss J A Labrousse This treatment of wood by means of coloured stains has great possibilities for an artist who possesses a sound sense of decoration By a combination of strong tones an effective yet harmonious result can be obtained, in which the richness of the colouring gives distinction to the design For the decoration of small articles, such as those seen here, the process is particularly suitable

Of the other examples of woodwork which we give, the hanging model of a sixteenth-century French ship (p 91), the work of Mr Morton Nance, is the most notable The model, now hanging from the hall roof at "Earlshall," Fife, a sixteenth century building which the present owner has restored to its original state, is intended to represent such a ship as might have brought Mary Queen of Scots to her kingdom at the time when "Earlshall" was first built The flags and shields show French and Scottish colours together, and the hull and rigging have been carefully studied from contemporary pictures The sails are furled and the lower yards are shown at mid-mast, in the style then usual The wave-line below is typical of an old custom in painting such hanging models; but apart from small boats, it is doubtful if it was the practice in the case of vessels of this size Although a big ship of her time, she carries but ten guns, besides these, however, she would actually have borne a great number of little breech loaders in her upper works In her round-tops are darts that lie ready to be flung down upon the foe The little pole beneath the beak-head is not the "dolphin-striker" of modern ships, but a "boomkin" as then used for the foresail tacks

The carved, painted, and gilded mirror frames by Mr Joseph Armutage (p 90) are of simple design and well executed, while the coat of arms and crest carved in oak, shown on the same page, are excellent specimens of this class of work Of the two clock cases by Mr Hubert Martin (p 91), that on the right is of brown oak, with inlay of rose-wood

## BRITISH DECORATION

We are again able to show some admirable work by the Artificers' Guild, executed from the designs of Mr Edward Spencer. Whether in the heavier metalwork, such as is seen on page 92, or in the more delicate silverwork on the following page, this gifted artist never fails to arouse our interest and admiration by the beauty of his designs and their suitability for their purpose, while the high quality of the workmanship is invariably beyond question. It should be mentioned that the examples shown in the first three illustrations were executed by Mr Frank Jobe, Mr Charles Barnes, Mr W Spencer, and Mr F Pope, while the silver cups and chalice were carried out by Messrs Frank and Frederick Jobe, Mr Charles Moxey, and Mr W Glennie. The metalwork of Miss D M Batty (p 94), like that of Mr Usher (pp 94 and 95), attracts by the simplicity and restraint shown in the form and decoration. All the examples here are eminently practical and sound in construction. The fruit-dish in hammered silver was designed and executed by Mr Philip F Alexander for Caius College, and the challenge cup for University College, London (p 95). On the following page are two works by Mrs Ernestine Mills. The memorial casket is to contain letters from one who has fallen in the war, and on the lid is the following inscription:

' Love is indestructible,  
Its holy flame for ever burneth "—*Southey*

The memorial tablet of repousse copper, with figures in enamel, is to be placed in the Ethical Church, Queen's Road, Bayswater.

The pottery painted by Mr Gabriel C Bunney (p 97) is pleasing in the coloured decoration, the design of which shows a right understanding of what is required. Messrs Pilkington's "Lancastrian Lustre" pottery (pp 98 and 99) is invariably good in form, texture, and decoration. In Mr C E Cundall, Mr Gordon M Forsyth, Mr Richard Joyce, and Mr W S Mycock the firm is fortunate in having the assistance of decorative artists of undoubted ability and possessing keen artistic feeling. For some years they have been producing admirable work which is unique of its kind, and which has enabled Messrs Pilkington to retain a very prominent position amongst their competitors. Mr Howson Taylor, too, continues to do excellent work, and his "Ruskin" pottery (p 100) reaches a high standard. The painted pottery by Miss Frances E Richards (p 100) is interesting as regards the decoration, while the black and silver lustre ware by Mrs Louise Powell (p 100) is a notable achievement in modern ceramic art.

This year we are able to give some interesting examples of embroidery, of which the piece shown in colours on page 101 is the most noteworthy. It was designed by Mr G Ll Morris and sewn by Mrs Morris, and is to hang on a wall above a low Jacobean sideboard. The panel measures six feet long and two feet high (only the central portion

is reproduced here, the general lines being repeated with variations in detail on the ends), and is executed in wools on linen. The main masses of colour are clearly silhouetted against the background, and the subordinate details so arranged that they do not detract from the more telling portions of the work. The colour scheme, for which Miss Fanny Beckett is responsible, is purposely brilliant, and the execution of the varied stitchery is surprisingly skilful.

Miss Helen Paxton Brown's designs are well known to readers of this Annual, and on page 103 will be found two typical examples of her work. An admirable portiere, showing decided individual feeling in the treatment of the design, is that by Miss Edelstein (p. 104), a student of the Hammersmith School of Arts and Crafts. The example of Miss Helena Hall's heraldic needlework, given on page 105, is worked in silk thread on a long strip of canvas. The background is buff-coloured, and the oak leaves and acorn design is executed in three tones of green. The shields have been chosen for their variety and historical interest.

Another interesting piece of embroidery is the portion of a bed-hanging designed by Miss May Morris (p. 107), whose work is always distinguished by its sound decorative qualities. We also give some admirable pieces by Mrs. Lilias H. Morley (pp. 106 and 110), which, while conceived in the spirit of the old work, are distinctly personal in design and treatment. The work of Miss Dorothy C. Hudson (p. 108) and Miss K. B. Sanders (pp. 109 and 110) is also worthy of careful study.

At the recent exhibition of the Arts and Crafts Society held at Burlington House, the textile fabrics were amongst the most promising features, and this was in no small measure due to the excellent work displayed by the St. Edmundsbury Weaving Works (pp. 113 and 114) and the East Anglian Weaving Company (pp. 111 and 112). The former concern is under the control of Mr. Edmund Hunter, who is responsible for the designs, to which his refined sense of colour gives added distinction and beauty. Mr. Hunter started at Haslemere, in Surrey, sixteen years ago, working only with hand-loom, both plain and figured material. He also made designs for altar frontals, and gradually put up looms and found skilled weavers to carry them out. It may truthfully be said that he has brought a new spirit into church weaving. Amongst the most important ecclesiastical work he has produced are some frontals for St. Paul's Cathedral, the hangings at Westminster Abbey for the 1st Coronation, and frontals for Windsor Castle, Buckingham Palace, etc. He has also made a quantity of materials for Sir Herbert Tree's productions and furniture stuffs for the Continent. Nine years ago he moved his works to Letchworth, where, in addition to the hand looms, he set up power looms for the manufacture of plain silks, which could not be produced by hand at a possible trade price.

The East Anglian Weaving Company has been started since the begin-

ning of the war. Its founders, Mr. E. W. Tristram and Mr. J. F. Flanagan, are both men of artistic ability and possess a thorough technical knowledge, and their object is to produce silks, brocades, and tapestries on hand-loom. The mill is situated at Macclesfield, a town which contains a larger number of hand-loom silk-weavers than any other in the country. Most of them are skilled craftsmen, holding in their hands the long tradition of silk-weaving. It is found, however, that they are gradually drifting into the power-loom mills where their skill is of little value. It is of vital importance that the hand-loom industry should be kept alive, for the reason that power-loom goods must always depend for their improvement on the influence of hand-loom experiment. And for this reason, as well as on account of the high artistic quality of its productions, the East Anglian Weaving Company is doing work of national value and is deserving of every encouragement. Another notable exhibit at Burlington House was the display made by Messrs. Morris and Co. of the work of Mr. J. H. Dearle, who, as a designer, is carrying on the traditions of William Morris. But all he produces bears the impress of his own individuality and fine decorative sense, and in the large Arras tapestry, *The Brook*, reproduced here in colours, we have a work of considerable artistic merit and distinction, both in conception and execution; while another colour plate shows his "Millefleurs" design for a tapestry hanging. Equally successful are his printed cottons (pp. 117 and 118).

Two designs for printed cretonnes by that deft and imaginative artist Miss Jessie M. King, are shown on page 121. On the following pages we give six fabrics produced by Mr. W. Foxton and Messrs. Wardle and Co., from designs by well-known artists. Some of these are very modern in feeling and show a decided striving after originality.

*The following article on "Colour Decoration in Relief" has been contributed by Mr. George P. Bankart*

The subject of Colour Decoration in Relief, particularly from its modern aspect, is one which, among artists, has more or less been reviewed with some controversy; for the application of colour to relieved design, whether in plaster, lime stucco, or other kindred material, brings problems no less interesting than difficult. It may be that these arise from some inadequate understanding and realization of the main elements of this art as a thing in itself. For decades past decorative art has, perhaps, lived and struggled along in a somewhat false atmosphere, in its emulation of things done perfectly magnificently in the past, which, however, do not in any way apply in their fitness to the present,

because of the very alteration in life and environment that has taken place, an enormous alteration between then and now.

It may be that the "artistic temperament" is apt to go astray sometimes from oversight, or even from forgetfulness of the elementary functions and principles of the art it is actually engaged in; for it is no common chance that brings one in contact with modern coloured relief work, really decoratively treated, and free from the pictorial setting usually pervading present century iconography. Pictorial or fine art, and decorative art or iconography are approached from different avenues, although it is true "there is but one art." Fine art appeals to the emotions; decorative art, in its true function, appeals to our sense of restfulness in the things we use, in the things surrounding us, or in other ways where we desire relief from the emotions of every-day life, and look for a lighter atmosphere of things and scenes we recollect and love to think upon.

What then does "iconography" and "decorative" mean to us who try to do these things? The meaning is so important. The former word is derived from the Greek "*eikōn*," an image, a representation, diagram, a portrayal or portrait. The latter word is from the Latin "*decus*," "decor," comeliness, or befitting.

A diagram, or portrayal, befitting, filling up with comeliness and harmony a surface or space to be covered with good form, or colour, or both, for our restful enjoyment,—not to excite our emotions,—that is "fine art" (pictorial art). To do this decoration on a wall or ceiling in line only is one treatment; to do it in *modelled* relief is another; to combine colour with relief is yet another, and with this we are here concerned.

It is unnecessary for immediate purposes for us to dwell more than a little on the very early times, when this art was done to perfection, save for two references to show from whence the ancients drew their inspiration; for the Greeks practised and handed down through the ages the finest form of iconography that ever came from the heart and hand of man, as instanced by the Parthenon frieze and from accounts of the festivals and pageants.

What finer inspiration could be given than the description of "The Procession of the Goddess" in the story of the Golden Ass of Apuleius, which we quote from the new translation herewith?—"And, now, behold the prelude of the grand procession came gradually into action. The persons who composed it were all finely caparisoned in various ways, each according to his own taste and inclination. This man, being girded with a belt, represented a soldier; another was equipped as a hunter, with a short scarf, a hunting knife, and javelin. Another, wearing gilded sandals, a silken garment, and precious female ornaments, and with false hair on his head, personated a woman by his appearance and

his gait. Another, with his boots, his shield, his helmet, and his sword, appeared as though he had come straight from the school of the gladiators. There was one who played the part of a magistrate, with the fasces and the purple robe; another that of a philosopher, with his cloak, his staff, his wooden clogged shoes, and his goatish beard; two persons, with dissimilar reeds, represented, the one a fowler with bird-lime, and the other a fisherman with his hook. I also saw a tame she-bear, wearing the dress of a woman, and carried in a chair; an ape, too, with a plaited straw hat on its head, and clothed with a Phrygian garment of saffron colour, carrying in its hand a golden cup, and representing the shepherd Ganymede; likewise an ass, on which wings were glued, and which walked near a feeble old man; so that you would certainly have said that the one was Bellerophon, and the other Pegasus; but still you would have enjoyed your laugh at both.

“Amid this merry masquerade of the swarming people, the procession proper of the guardian goddess now advanced. Females, splendidly arrayed in white garments, expressing their joy by various gestures, and adorned with vernal chaplets, scattered flowers on the ground from their bosoms, along the path of the sacred procession. Others, again, with mirrors placed upon their backs, showed all who followed to the goddess, with their faces towards her as if they were coming to meet her. Others, carrying ivory combs, imitated the combing and bedecking of her regal hair, with the motion of their arms, and the twisting of their fingers. There were others, too, who sprinkled the streets with drops of genial balsam, and other kinds of perfume. In addition to all this, there was a great multitude of men and women, who propitiated the goddess, offspring of the celestial stars, by bearing lamps, torches, wax-tapers, and other kinds of artificial light. Next came musicians, playing sweetly on pipes and flutes. A graceful choir of chosen youths, in snow-white garments, followed them, repeating a beautiful song, which an excellent poet had composed under favour of the Muses, the words of which explained the first origin of the votive procession. Pipers also, consecrated to the great Serapis, played an air appropriate to the worship of the god, on pipes with transverse mouthpieces, and tubes held obliquely towards their right ears. There were, also, a number of persons, whose office it was to give notice that room should be left for the sacred procession to pass. Then came a multitude of those who had been initiated into the sacred rites of the goddess, consisting of men and women of all classes and ages, resplendent with the pure whiteness of their linen garments. The women had their anointed hair enveloped in a transparent covering; but the men had shaven and shining pates; earthly stars were these of extreme sanctity, who kept up a shrill and incessant tinkling upon brazen, silver, and even gold sistra. But the chief ministers of the sacred rites, clothed in garments of white linen,

drawn close over the breast, and hanging down to their feet, carried the insignia of the mighty gods, exposed to full view. The first held aloft a brilliant lamp, not by any means resembling those lamps of ours which illumine banquets at night ; but it was of gold, of a boatlike form, and emitted a flame of considerable magnitude, from an aperture in the middle. The second was arrayed in a similar manner, but carried in both his hands models of altars, to which the auxiliary providence of the supreme goddess gave the appropriate name of 'auxilia.' The third bore a palm-tree, the leaves of which were beautifully wrought in gold, as also the caduceus of Mercury. The fourth displayed the symbol of Equity, a left hand, fashioned with the palm expanded ; which seems to be more adapted to administering equity than the right, from its natural inertness, and its being endowed with no craft and no subtlety. The same person also carried a golden vessel, which was rounded in the shape of the female breast, and from which he poured forth milk on the ground. The fifth bore a golden corn-fan, made of the thickest branches of gold ; while another carried an amphora.\*

"In the next place appeared the gods that deigned to walk with the feet of men. Here, dreadful to view, was the messenger of the gods above, and of those of the realms beneath, standing erect, with a face partly black, and partly of a golden hue, bearing in his left hand a caduceus, and shaking in his right a green branch of palm ; close upon whose footsteps followed a cow, in an erect position ; this cow being the prolific resemblance of the all-parent goddess, and seated on the shoulders of one of the blessed devotees of this divinity, who acted gesticulatingly as he walked. Another carried a chest, containing the secret utensils of this stupendous mystery. Another bore in his beatified bosom a venerable effigy of his supreme Divinity, bearing no resemblance to any bird or beast, wild or tame, or even to man ; but worthy of all veneration for the exquisite art with which it was wrought, as also for its very originality, and an ineffable symbol of a sublime religion, the mysteries of which were ever to be kept in deep silence. It was of burnished gold, after the following manner: there was a small urn, hollowed out in a most artistic manner, with a bottom quite round, and which outside was covered with the wonderful hieroglyphics of the Egyptians. The spout of this urn was very long, not much elevated ; a handle was attached to the other side, and projected from the urn with a wide sweep. On this lay an asp, uplifting its scaly, wrinkled, and swollen throat, and embraced it with its winding folds.

"At last the moment was at hand, when I was to experience the blessing promised me by the most potent goddess ; and the priest, attired just as she had described, approached with the means of my deliverance. In his right hand he carried the sistrum of the goddess and a crown of roses ; and by Hercules, a crown it was for me ; since by the providence



## COLOUR DECORATION IN-RELIEF

of the mighty goddess, after having endured so many hardships, and escaped so many dangers, I should now achieve a victory over my cruel enemy, Fortune.

"Still, however, though agitated by a sudden burst of joy, I did not rush forward at once, lest the tranquil order of the sacred procession should be disturbed by the impetuosity of a quadruped; but passed through the crowd with a quiet and altogether human step, and a sidelong movement of my body, and as the people gave way, through the interference, no doubt, of the goddess, I gradually crept nearer and nearer. But the priest, as I could plainly perceive, recollecting the nocturnal oracle, and struck with wonder at the coincidence with the duty which he had been commanded to perform, instantly stood still, and extending his right hand of his own accord, presented the chaplet to my very mouth. Trembling, and with a great beating of my heart, I seized the bright rosy chaplet, and greedily, most greedily devoured it."

What a description for a coloured relief! what an inspiration for an artist of that time! Order, design, colour, form, detail, everything.

The story of the pageant of the Parthenon is another classic wonder.

Take another example, from the Hospital del Ceppo, Pistoja, the only remains of the important works disputed, but undoubtedly by Giovanni della Robbia and his assistants, Filippo Paladini and Santi Zuglioni, of which Vasari speaks, viz.: "the modelled frieze band of brilliant colours separating the Loggia from the building" over. Executed between 1525 and 1529; it has no parallel in architecture."

This frieze, done in panels, represents the seven acts of Mercy, viz.: "The Clothing of the Naked," "The Healing of the Sick," "The Visiting of Prisoners," "The Burying of the Dead," "The Feeding of the Hungry," "The Giving of Drink to the Thirsty," "Lodging the Travellers." The first five were mostly modelled by Giovanni della Robbia in terra-cotta. They form no mere subservient decoration. They are more than this—a masterpiece of coloured relief. The last two panels are no less interesting because they are done (by Filippo Paladini) in coloured lime stucco.

The subjects are absolutely appropriate to the purpose of the building, as practised by the Brothers of the Hospital. Between each panel, separated by pilasters, is a single figure representing one of the seven virtues. These are inferior in design and modelling to the main panels. The work of two artists is plainly noticeable; that of Giovanni della Robbia is robust, strong, full of energy and good modelling; that of the other craftsman is weak and inferior by comparison. The frieze as a whole is disconnected in its groupings, separations, and in colour-contrasts. The background of the panels and colours vary as much as each individual colour-scheme. The background of the first panel ("Clothing the Naked") is of a pale blue, with yellow in the figures.

The second panel ("Healing of the Sick") has a white background, a scheme of blues and greens, a touch of lavender, and no yellow

The third panel ("Visiting the Prisoners") has a dark blue ground, with a scheme of greens and yellow

The fifth panel ("Feeding of the Hungry") has a white background, with a colour-scheme of blue, green, lavender, and a slight touch of yellow in the garters of the beggar

The sixth panel ("Giving Drink to the Thirsty") has a green background, a colour-scheme of blue, lavender, warm brown, and green, with a touch of yellow and purple brown, and is altogether less simple Each panel contrasts greatly with its neighbour, but the whole scheme is so strong, so robust, so clear in its modelling, so brilliant, gay, and "daring" in its juxtaposition of colours (almost to crudeness), as to produce, in effect, a bejewelled belt All the male figures, including the monk, are strong, robust, and full of energy, the nude is well modelled, and the Brothers throughout the panels, in figure and feature, are well studied from life, without doubt

The work other than Della Robbia's is not difficult to tell, by the ill draped and weak forms of the figures, e.g. the groups of females (one excepted) in the "Clothing of the Naked" Note the woman on the right with legs crossed, in the "Healing of the Sick," the central group to the left of the bed, and the servant behind the physician with the book, in the "Visiting of Prisoners," the two figures on the right-hand side The "Burying of the Dead" in no way equals the other panels, and is not by Della Robbia In the "Feeding of the Hungry," the group to the right is probably not Della Robbia's work This panel was unfinished at his death in 1529 The "Giving of Drink to the Thirsty" was done in lime stucco, and painted by Filippo Paladini in 1585 This serves as an excellent testimony to the durability of the stucco plaster and colouring medium used

Another (this time British) example of importance to us, because of its national character, is the deep frieze in colour and relief in the Throne Room at Hardwick Hall, Derbyshire Here we have an expression perfectly in accord with the life and customs of the people of the time, for whom it was done, and possibly by whom it was dictated, viz "The Chase," the sporting element, represented by a forest, with animals, birds, plants, and, at one end of the room, a hunting party Between the windows are panels of Harvesting, Flora, etc etc, all modelled in vigorous relief direct on to the wall in lime stucco, and painted in tempera medium, an English scene, done by Englishmen, for English people, illustrative of the woods, the sports, animals and plants about them The people of each period in which these works were done, lived their own life, and their art reflected that life

The coloured and monochrome illustrations on pages 75 to 77 show a

recent attempt to interpret, by means of coloured relief, in the wall-spaces of a building intended for festivity and dancing, in a southern city, snatches from the English Lyrics. In the case of the larger room, the subjects selected have been as follows: "Ever let the fancy roam", (Keats); "Come trip it as you go, on the light fantastic toe", (Milton); "Here within our orchard close", (Morris); "Summer skies are rosier", (Swinburne); "My love is like a red red rose", (Burns); "Take, oh take those lips away", (Shakespeare); "There is sweet music here", (Tennyson); "Where the bee sucks there lurk I", (Shakespeare); "Under the greenwood tree", (Shakespeare); "A faint, fresh flame of the young year flushes", (Swinburne); "Hark, hark, the lark", (Shakespeare); "Summer is i-cumen in", (unknown); "The eve of Crécy", (Morris); "The year is at the spring", (Browning). In a narrower frieze, in another portion of the building, where the wall-space is almost continuous, the subject is that of a wedding festival, in which the bridal couple occupy the small central feature. In advance of these, on the left, come in groups the crowd, the musicians with pipe and tambourine, the guests, the strewers of flowers and fragrance. On the right are groups of female figures and children, dancing, singing, playing, and conversing.

In working out these schemes, the conception has been in order of working: first, abstract colour, fitness of subject, form (in rough colour sketch), silhouette and background matter, full-size development of form in cartoon (from living model), relief, its strength and definition for drawing and limitation of colour; then, full-size modelling from the life; filling in of accessory detail such as trees, plant form, etc.; and finally, the full colour painting, bright, strong, pure, gay, transparent, the plaster glimmering through the colour. The modelling is strong, of good quality of surface, and clearly defined. A wax medium was used, or rather an oil medium with the addition of white wax and a little copal varnish. The colour and medium are mixed together to a creamy consistency, and applied, after stopping the suction of the plaster, with three thin coats of white shellac evenly over the surface of the parts. Before dry, the colour is lightly rubbed off the ridges and projecting modelling, to give play of light and dark and quality of texture, the deeper cut portions holding the colour (which is transparent), and allowing the plaster to shine through it. When dry, the whole surface is again coated with shellac. Most of this work was done in the studio, after a study of the building and its lighting. The panels were afterwards fixed up on to the walls and retouched with colour. The colours were strengthened, in such cases as seemed necessary judging the work as a whole, *in situ*, by daylight and by artificial light. A simple and limited palette was set, only the best permanent colours being used, *viz.*: raw umber, yellow ochre, cadmium yellow (pale), rose madder,

vermilion-viridian, ultramarine, cerulean blue—the latter being the only blue that remains blue in artificial light ;—ultramarine was used to deepen it. Burnt sienna and aureolin were very occasionally added. Gold leaf was also used to some considerable extent. It was felt that bright, strong, reverberating colours only should be used, with something not quite approaching an egg-shell gloss, to give luminosity and quality of colour and of surface, without harshness or overassertiveness. We of to-day are not religious-bound as were artists of early times. We live differently, we have other means before us, crowded with inspiration and material for the selection of those who have eyes to see, and the hand and will to portray. Town and country possess equal suggestiveness. It is surprising that artists, who live to observe, do not see and interpret more than they do of the fullness of their environment.

A moment's reflection will bring to mind such matter as we may gather for ourselves, such as the labours of peace and of war ; the industries of the field, the farm, and the town ; the festivals, rejoicings, tragedies, sorrows, mournings, ministrations, mysteries, and all that makes up everyday human life ; not to forget the mass of wealth to be gathered from the lyrics, the drama, and the literature of living men and women, but expressed by other media than by us ; also that of those who have gone before us. All is at our disposal to help our art to live in permanent decorative form. Village and municipal halls should harbour it, apart from only the rich dwellings. To those artists and countless others who have eyes to discern, and the nature to receive, every country walk must be crowded with scenes (and every town walk for all that) reminiscent of the sculptures and paintings of earlier times, scenes with figures and actions much the same now as ever they have been, and must continue to be, with variation endless: ploughing, cleaning, sowing, harrowing, hoeing, reaping, gathering, shoving, haymaking, carrying, fruit-picking, cider and wine pressing, the sea, the ships, the heavens, the earth, the trees and plants, the embroidery of nature's carpet, the hedgerows, the garden, animals, birds, fish, light, colour, darkness, and, most wonderful of all, the human form with its passions and tranquillities.

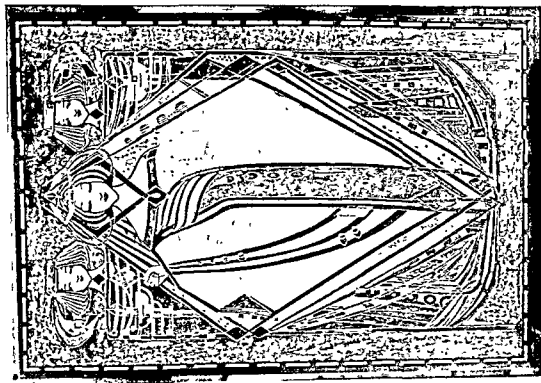
All comes within the sphere of the artist, the decorative artist in particular, better that an "imitation" of the "archaic," on which we are perhaps too apt to dwell. We need no symbolism that is not clear and evident in itself ; we live in an age of chaos, of mixed styles and make-believes, that time, upheaval, and individual effort only will purge of its superficiality and clarify for us. It is to be hoped that more than one kind of purification may result from the great conflagration now raging ; and that out of the ashes, when nations have breathing time to settle down and think, a national spirit may grow, a national art, genuine, pure, living, and progressive.



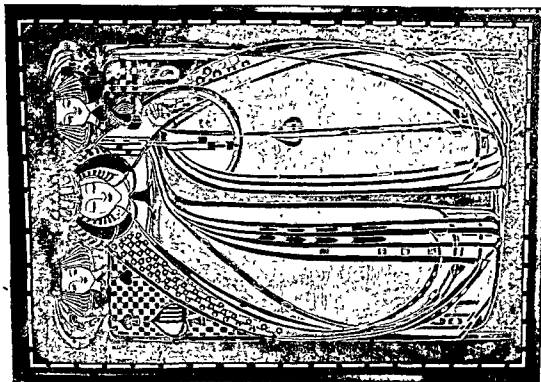




"THE WEDDING FESTIVAL"—PORTION OF COLOURED PLASTER  
FRIEZE DESIGNED AND EXECUTED BY GEORGE P BANKART



(By permission of Mrs. J. A. G. Brown)



"THE QUEENS".—PANELS IN COLOURED GESSO  
BY MARGARET M. MACKINTOSH, R.S.W.





RULERS OF ENGLAND —PORTION OF ARRAS  
TAPESTRY FRIEZE DESIGNED BY BYAM  
SHAW ARWS EXECUTED BY MORRIS AND CO



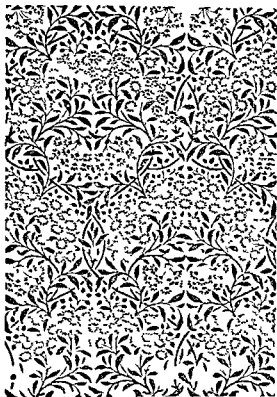
PORTION OF STUDY, FOR BILLIARD ROOM  
FRIEZE BY FRANK BRANGWYN ARA



THE 'MANDARIN GARDEN' WALLPAPER. DESIGNED BY W. TURNER AND HORACE WARNER, FROM OLD CHINESE



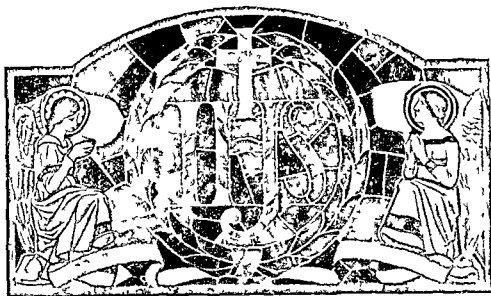
THE JAY BIRDS WALLPAPER. DESIGNED BY HORACE WARNER. EXECUTED BY JEFFREY AND CO.



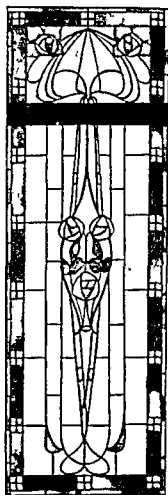
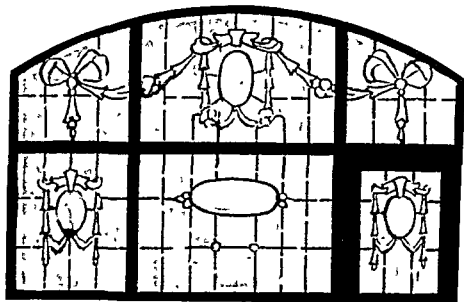
THE MICHAELMAS DAISY WALLPAPER. DESIGNED BY J. H. DEARLE. EXECUTED BY MORRIS AND CO.



THE MARIGOLD WALLPAPER. DESIGNED BY ALBERT WARNER. EXECUTED BY JEFFREY AND CO.



GLASS MOSAIC PANELS DESIGNED AND  
EXECUTED BY ANDREW STODDART



WINDOWS DESIGNED BY JOHN C HALL  
EXECUTED BY JOHN C. HALL AND CO.



WINDOW FOR DRAWING ROOM  
INGLE DESIGNED AND EXECUTED  
BY E A TAYLOR

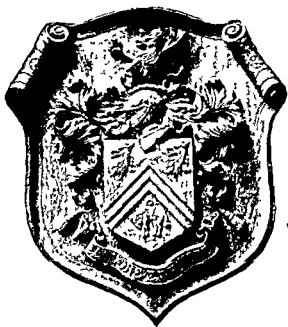
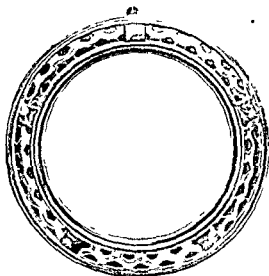
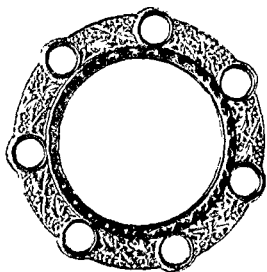


LANDING WINDOW DESIGN'D AND  
EXECUT'D BY L. A. TAYLOR



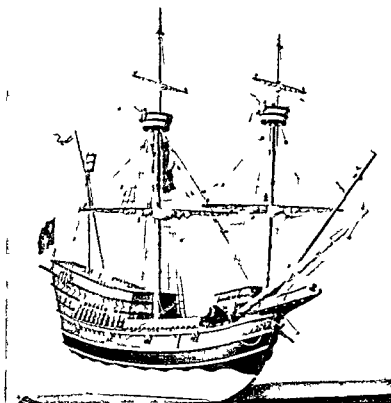
STAINED WOOD TRINKET OR CIGARETTE  
BOXES DESIGNED AND EXECUTED BY  
J A LABROUSSE



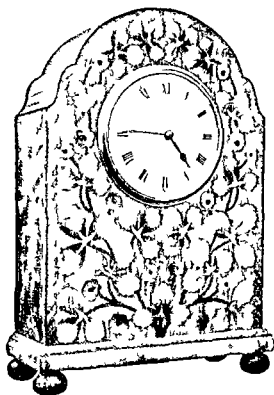


CARVED, PAINTED, AND GILDED MIRROR-FRAMES  
DESIGNED AND EXECUTED BY JOSEPH ARMITAGE

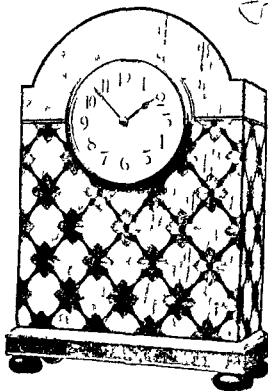
CARVED OAK COAT OF ARMS AND CREST. DESIGNED  
AND EXECUTED BY WILLIAM S WILLIAMSON



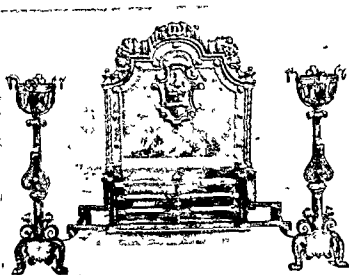
HANGING MODEL OF SIXTEENTH CENTURY FRENCH SHIP  
DESIGNED AND EXECUTED BY R. DORTON NANCE



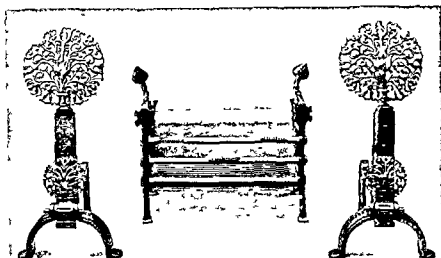
INLAID CLOCK CASES



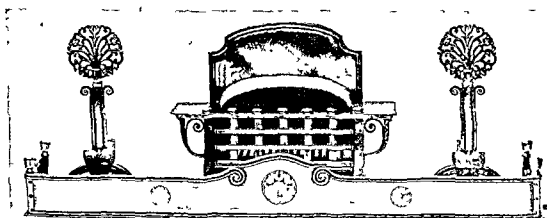
DESIGNED AND EXECUTED BY HUBERT MARTIN



WROUGHT IRON  
GRATE WITH DOGS  
DESIGNED BY  
EDWARD SPENCER  
EXECUTED BY  
THE ARTIFICERS  
GUILD

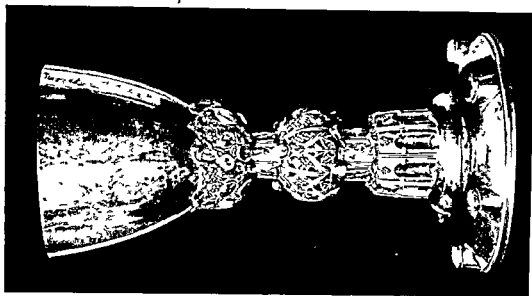
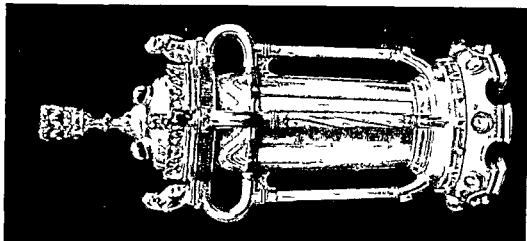
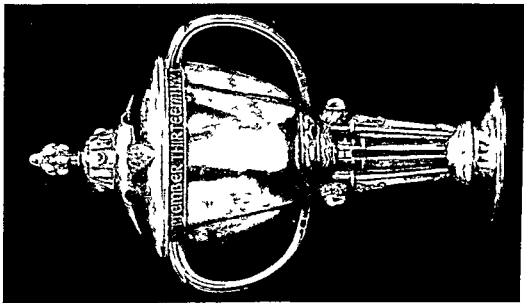


WROUGHT IRON AND BRASS GRATE AND DOGS EXECUTED BY THE ARTIFICERS GUILD



GRATE DOGS AND FENDER

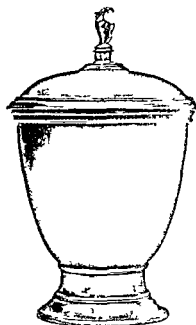
DESIGNED BY EDWARD SPENCER EXECUTED BY THE ARTIFICERS GUILD



CUPS AND CHALICE IN SILVER, WITH GOLD ENRICHMENT, ENAMEL, AND PRECIOUS STONES. DESIGNED BY EDWARD SPENCER, EXECUTED BY THE ARTIFICERS' GUILD



SILVER PLATED HOT WATER JUG SWEET  
JAR AND BRASS TOASTING FORK



DESIGNED AND EXECUTED BY D M BATTY



SILVER TEA POT CREAM JUG AND SUGAR BASIN

DESIGNED BY G F USHER EXECUTED BY  
A R JEPHCOTT IN THE DRYAD WORKS



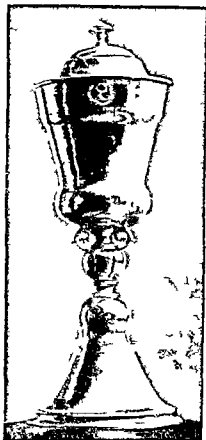
BRONZE FRUIT STAND DESIGNED BY G. E. USHER  
EXECUTED IN THE DRYAD WORKS



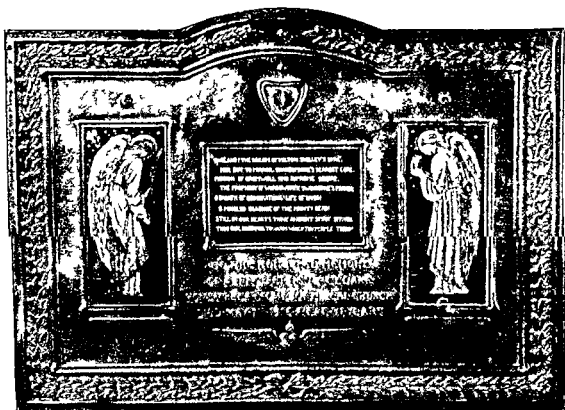
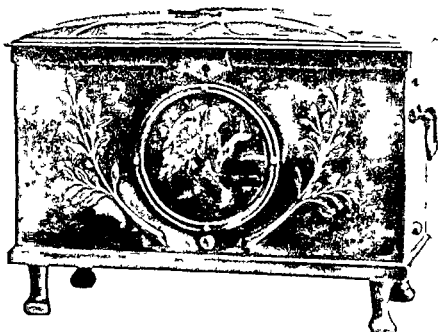
BRONZE BOWL DESIGNED BY G. E. USHER  
EXECUTED IN THE DRYAD WORKS



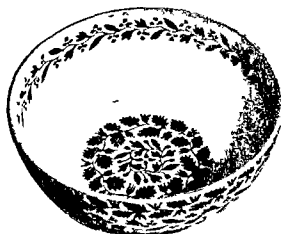
SILVER FRUIT DISH AND CHALLENGE CUP



DESIGNED AND EXECUTED BY PHILIP F. ALEXANDER



COPPER AND ENAMEL MEMORIAL CASKET AND TABLET  
DESIGNED AND EXECUTED BY ERNESTINE NIELS



POTTERY DESIGNED AND PAINTED  
BY GABRIEL C BUNNEY, EXECUTED  
BY JOSIAH WEDGWOOD AND SONS





SILVER AND RUBY LUSTRE  
DESIGNED AND PAINTED BY GORDON M FORSYTH



SILVER AND PERSIAN LUSTRES  
DESIGNED AND PAINTED BY W & M COCK



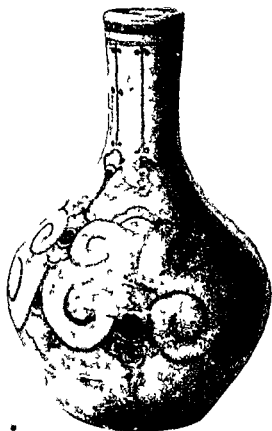
SILVER AND RUBY LUSTRE  
DESIGNED AND PAINTED BY RICHARD JOYCE



SILVER AND PERSIAN LUSTRES  
DESIGNED AND PAINTED BY RICHARD JOYCE



SILVER AND RUBY LUSTRE ON IVORY GROUND PAINTED BY C. E. CUNDALL

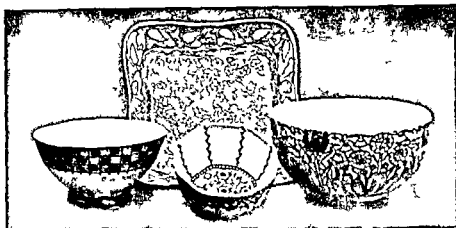


SILVER AND PERSIAN LUSTRES  
DESIGNED AND PAINTED BY RICHARD JOYCE



SILVER AND RUBY LUSTRE  
DESIGNED AND PAINTED BY GORDON M. FORSYTH

PILKINGTON'S "LANCASTRIAN LUSTRE POTTERY"

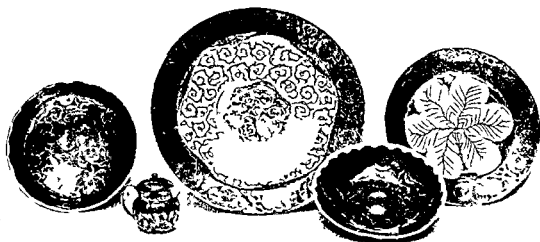


POTTERY DESIGNED AND PAINTED BY FRANCES E. RICHARDS



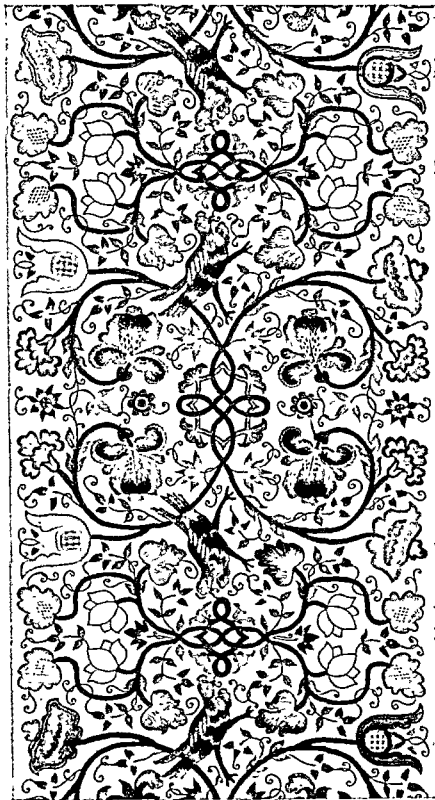
RUSKIN POTTERY

DESIGNED AND EXECUTED BY W. HOWSON TAYLOR

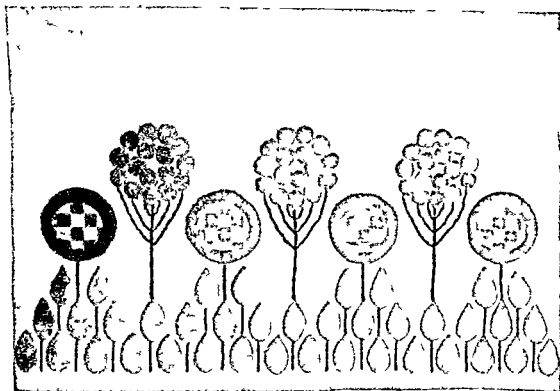


BLACK AND SILVER LUSTRE POTTERY

DESIGNED AND PAINTED BY LOUISE POWELL

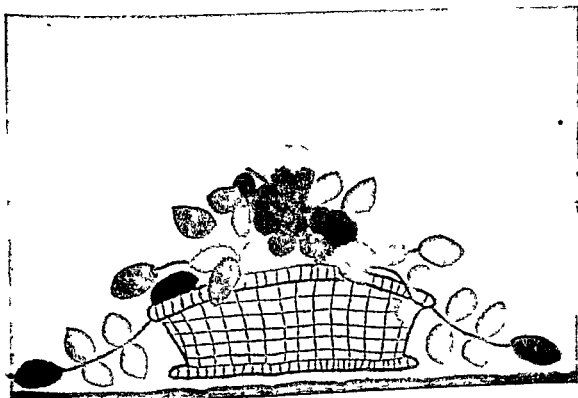


PORTION OF EMBROIDERED HANGING. DESIGNED BY G. LL. MORRIS  
SEWN BY WINIFRED MORRIS, COLOUR SCHEME BY FANNY BECKETT



EMBROIDERED CHAIR BACK

DESIGNED BY HELEN PAXTON BROWN  
SEWN BY NANCY POLLARD



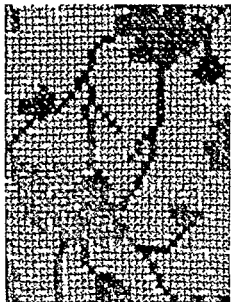
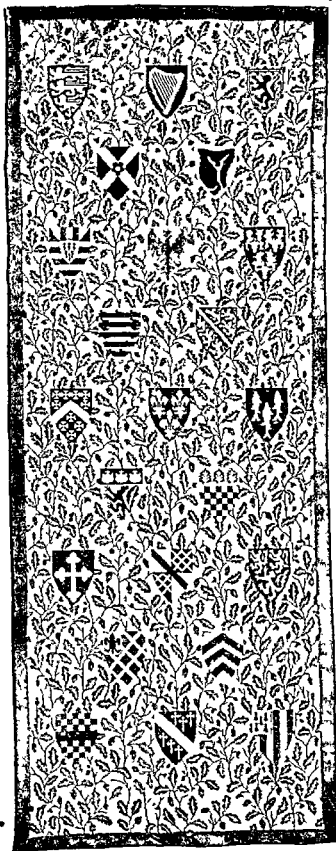
EMBROIDERED END OF TABLE-COVER

DESIGNED AND SEWN BY HELEN PAXTON BROWN



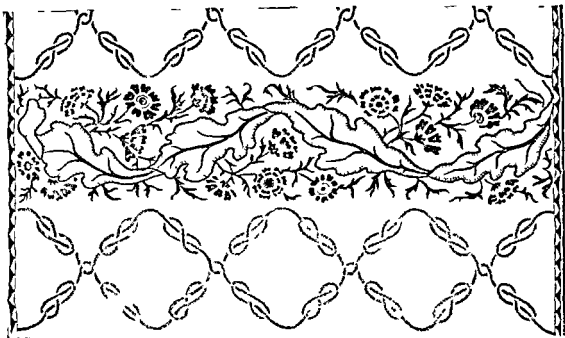
EMBROIDERED PORTIERE DESIGNED  
AND SEWN BY WILHELMINA EDELSTEIN  
(HAMMERSMITH SCHOOL OF ARTS & CRAFTS)

(Under the direction of Mr and  
Mrs R. S. Frampton)



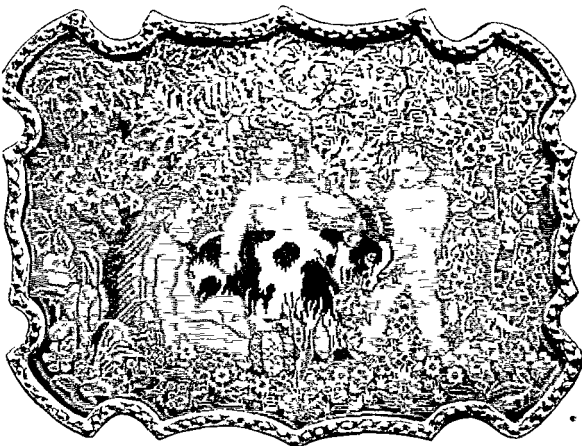
DETAIL SHOWING STITCH

EMBROIDERED PORTIERE  
DESIGNED AND SEWN BY  
HELENA HALL



PORTION OF EMBROIDERED WALL  
HANGING WOOLWORK ON LINEN

DESIGNED BY MAY MORRIS SEWN BY STUDENTS  
OF THE LEICESTER SCHOOL OF ART

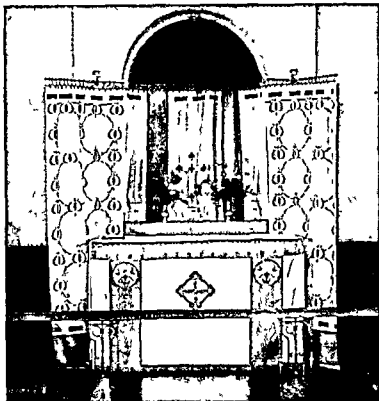


EMBROIDERED PANEL FOR POLE SCREEN SILK AND WOOL IN TENT STITCH DESIGNED AND SEWN BY LILIAS H. MORLEY

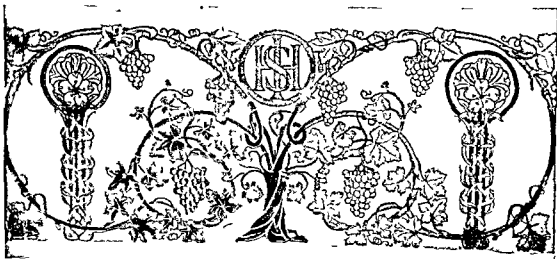




PORTION OF EMBROIDERED BED-HANGINGS  
DESIGNED BY MAY MORRIS, SEWN BY MAY  
MORRIS AND MARY J. NEWILL

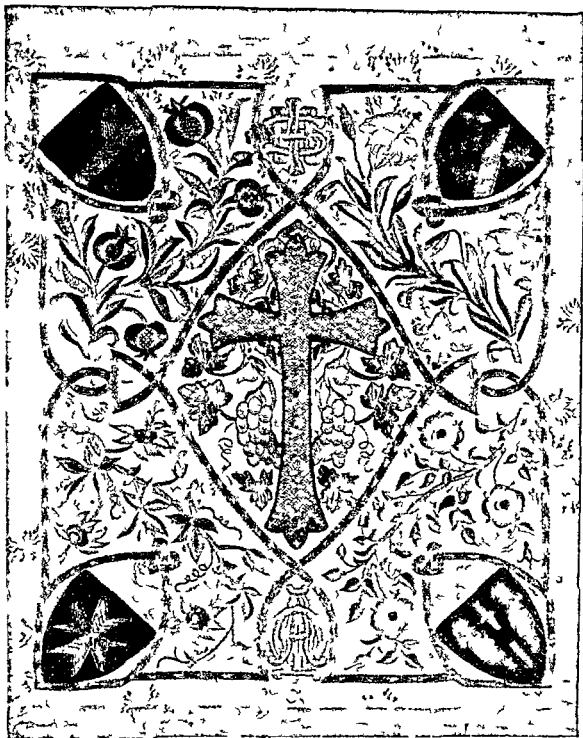


ALTAR HANGINGS. DESIGNED BY DOROTHY C. HUDSON. CURTAINS STENCILED IN GOLD AND COLOURS ON LINEN WOVEN BY THE BARCLAY HOME FOR BLIND WOMEN, BRIGHTON. FRONTAL APPLIQUE AND EMBROIDERY.

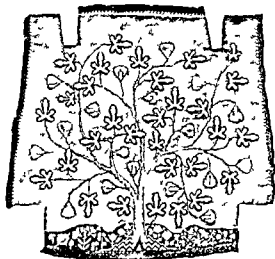
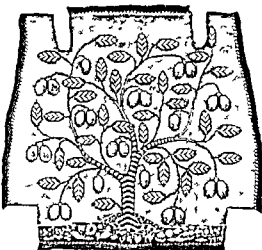


DESIGN FOR FESTIVAL ALTAR FRONTAL

BY DOROTHY C. HUDSON



EMBROIDERED PANEL DESIGNED  
AND SEWN BY K B SANDERS



TWO OF A SET OF FIVE EMBROIDERED CHAIR COVERS DESIGNED AND SEWN IN  
COLOURED WOOLS IN CROSS-STITCH BY LILIAS H. MORLEY



EMBROIDERED SQUARE DESIGNED AND SEWN IN  
COLOURED SILKS ON LINEN GROUND BY LILIAS H.  
MORLEY



EMBROIDERED CUSHION COVER  
DESIGNED AND SEWN BY E. B. SANDERS

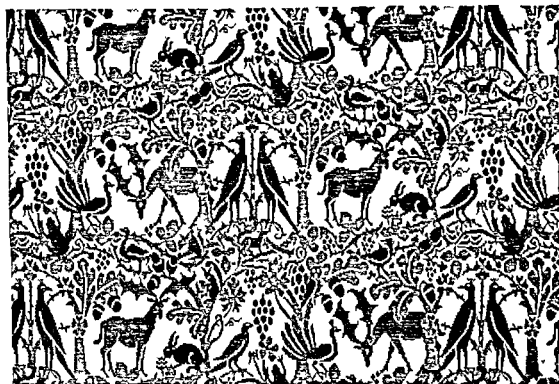


6. HAND-WOVEN TEXTILE FABRICS, DESIGNED BY E. W. TRISTRAM AND J. F. FLANAGAN, EXECUTED BY THE EAST-ANGLIAN WEAVING CO.  
*(By permission of Messrs. Liberty & Co.)*



THE PATH TAPESTRY IN SILK LINEN AND COTTON

DESIGNED BY EDMUND HUNTER EXECUTED  
BY THE ST EDMUNDSBURY WEAVERS



THE FOREST TAPESTRY IN SILK AND WOOL

DESIGNED BY EDMUND HUNTER EXECUTED  
BY THE ST EDMUNDSBURY WEAVERS



"THE BROOK"—ARRAS TAPLSTRY  
DESIGNED BY J H DEARLE, EXECUTED  
BY MORRIS AND COMPANY



T. L. HUMMING BIRD. DESIGN FOR COTTON PRINT  
BY J. H. DEARLE (MORRIS AND CO.)



THE NEW PERSIAN. DESIGN FOR SILK AND WOOL. DAB ASK  
BY J. H. DEARLE (MORRIS AND CO.)





THE BRENT DESIGN FOR PRINTED COTTON BY J H DEARLE (MORRIS AND CO)



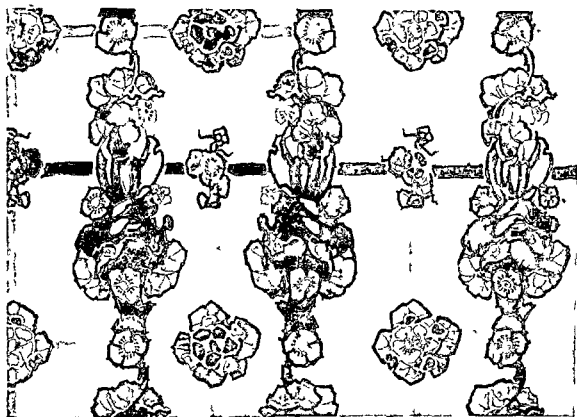
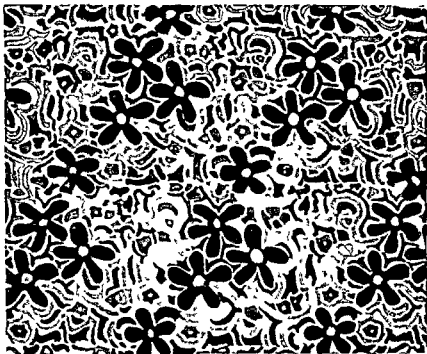
THE SHANNON AND RAMBLING ROSE  
DESIGNS FOR PRINTED COTTONS



BY J H DEARLE (MORRIS AND CO)



THE MILLFLEURS DESIGN FOR TAPESTRY  
HANGING BY J. H. DEARLE (MORRIS AND CO.)





BLOCK PRINT

DESIGNED BY C MACKINTOSH EXECUTED BY W FOXTON



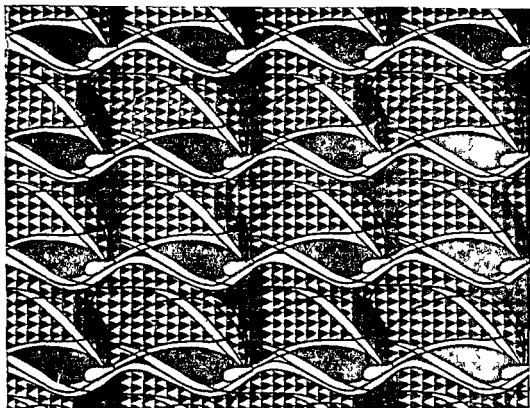
CARTONNE

DESIGNED BY M MCLEISH EXECUTED BY W FOXTON



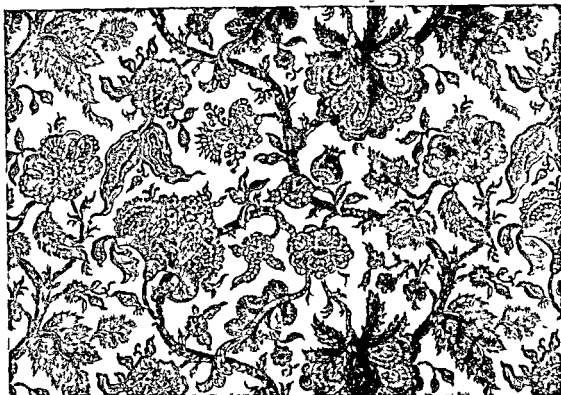
CARTONNE

DESIGNED BY A. GRIFFITHS EXECUTED BY W. FOXTON



BLOCK PRINT

DESIGNED BY C. MACKINTOSH EXECUTED BY W. FOXTON



THE 'LINTON' CRETONNE

DESIGNED BY R. RUEPP, EXECUTED BY R. WARDLE AND CO



THE 'EALING' CRETONNE

DESIGNED BY R. AND H. SILVER, EXECUTED BY R. WARDLE AND CO

UNITED STATES

missed by the majority as unlikely to give material help by providing American solutions for European problems.

So far as American business buildings are concerned they are considered, generically, to be "sky-scrapers," a type of erection banned by the building codes of practically all European cities ; an unnatural growth, the unavoidable outcome of an inflation of real estate values, arising from conditions unlikely to occur in Europe. The "sky-scraper" has, from the time of its invention, been one of the stock arguments against any possible development of architectural dignity in the American city ; but the work of Cass Gilbert, and of many others, has proved to the entire world that the resourcefulness of American genius could produce designs of magnificent grace, based on the strict observance of what was esteemed an insuperable obstacle to beauty.

With respect to American domestic architecture, the uninformed majority has a preconceived idea that this type of work is an ingenious grafting of the Surrey cottage on to a stock of Californian bungalow. The select few, whose acquaintance with the work of their American confrères is limited to rare half-tone reproductions of the more sensational edifices published in their home magazines, are naturally subject to the desire for more, which all artists experience on seeing excellent and individual work. Unfortunately for them, this desire is liable to repression by the consideration of the widely dissimilar conditions, for, and under which, these striking works are created ; this point alone reducing the estimated value of prospective study to the level of an amusing indulgence of inquisitiveness, unlikely to reward the student with practical suggestion.

The first evidence of modern architectural activity in the United States which pointed to a parting of the ways from accepted standards was, of course, the "sky-scraper," which for many years was regarded as the awful example of Enterprise commandeering an Art, unguided by Taste. In the earliest examples that have survived, architectural refinement does not seem to have been desired by the promoters ; in fact, it would appear that any contact with art was regarded as a flippant digression, likely to be detrimental to a business atmosphere. The status of the architect under such conditions could not have been enviable. A new form of construction had just been inaugurated which had not yet the endorsement of tested durability, with the result that mere artistic considerations and questions of taste could not be entertained on a par with engineering contingencies.

In a land where all run, and in running few have a mind free to read, the time arrived when the heads of great business organizations perceived that bulk alone failed to impress. They realized also that certain rare buildings possessed a vague quality, inducing a mental process in the lay mind, which left an impression decidedly favourable



to the organization housed therein. In other words, the passer-by automatically regarded the commercial concern magnificently housed with much the same consideration with which he would look upon the occupant of a beautiful mansion. From that moment the future of the American architect and craftsman was assured. Latitude was given for the genius of Stanford White and McKim to establish exalted standards, by numerous distinguished works scattered throughout the country, which brought home to the public the psychic value of pure style, and marked the advent of the new era of progress.

Owing to lack of contact and information on the part of Europeans regarding this sudden evolution, circumstances were brought about which materially furthered the development of the applied arts in the United States. The wide range which may be covered in anticipating the taste variations of a market had always been regarded as a reasonable justification for taking a long shot at a venture, without undertaking the arduous task of analysing undefined needs and vague inclinations. An almost vaudeville conception of the American and his predilections was the only guide accorded to the British designer, whose mission it was to capture the former's fancy. There was no pretence that beauty was the prime object; the aim was, quite frankly, to fashion a bait that would prove alluring to the alleged barbarity of the suddenly rich, by an excessively lavish use of costly material, over-elaborated with skilled workmanship. Basing an attempt to supply a fastidious market on a premise of this kind naturally produced results fitting such an effort.

The rapid diminution of the American trade hit the most skilled workmen first of all. Many, in despair, crossed the Atlantic to the "Land of Promise," to find that the sudden growth of this new artistic movement had outstripped its resources, and that in consequence architects, decorators, and manufacturers were more than anxious to give full scope to the strangers' talents, giving every encouragement to excel to those whose manipulation of their craft showed high attainment. Stone-carvers, capable of rendering architectural detail in accordance with classical tradition, found innumerable fine buildings designed ready to be embellished. The modeller was asked to prepare models for beautiful bronzes as architectural accessories, on his establishing his capacity to hand on the traditions of the great masters of technique. For the wood-carver there was all manner of work; rood-screens and choir-stalls, as elaborate as any of the Middle Ages, awaited his skill, designed by architects whose knowledge and sympathy with the adopted style were only equalled by the astonishing manner in which strong individuality ran in harness with the strict observances of historic precedent. The furniture-maker found that his services were in demand in proportion to his facility to give new life to the spirit of the past, and vie with

its technical attainment To those who had achieved mastery in their crafts all doors were open, and every facility given to develop the innate beauty that lies in raw material, their duty it was to enhance values, choosing in the language of ornament only those expressions that revealed hidden charm

Reasons that explain how art became recognized as an adjunct to business do not account for the astonishing maturity of taste which controls the luxury displayed in many American homes Incidentally, there is yet another proof of the great versatility and erudition of the architects and decorators, that they should have the latitude to compile schemes involving such enormous outlay denotes the existence of keenly appreciative and highly cultured clients, who insist, not merely on a bare statement of style, but exact the rendering of that finesse which the connoisseur seeks as the spirit of a period Almost invariably there is one person with whom all decisions rest concerning the complex problem of making a great American house, with respect to whose views the architect and decorator are as the potter's clay—the Lady of the House The recollection of the exotic form taken by luxury in the preceding generation has made her wary, causing her to analyse the best, in order that the creation of objects made to environ her may be intelligently guided in channels of unimpeachable taste

That heavily taxed inheritance, her practical mind, first acquires familiarity with the most conclusive evidences of an older civilization Her travel is a progress of observation, analysing and memorizing the component parts of those effects which constitute the main beauties of ancient residences in Italy, France, and England Placing an even higher estimate on individuality than on mere attractiveness, these arduous preparatory studies are undertaken with the object of being capable to direct the assembly of that intricate assortment of accessories which is to constitute the reflection of her personality, her monument to herself—her home

It is to be hoped that one of these women, with the respect for detail and minuteness of vision of a Pepys, is each day recording her progress in making her house, that she describes her manner of acquiring useful information, and her reason for promptly deciding on certain sources, where multiplicity of data confuses the student, that her visits and discussions may be recounted with her architect, painter, decorator, sculptor, and the many other members of her retinue In this, posterity would find an astonishing human document, a record of cool judgment and things accomplished, surprising, above all, in revealing the vast amount of strenuous work in an American life of leisure The history of architecture and the applied arts shows that these have always thriven in proportion to the extent they were needed by those on whom fortune smiled, that function in their existence which was formerly filled by

the princes, popes, and potentates is to-day performed by these American women. When the perspective of time has grouped numberless individual efforts into an "Influence," there is little doubt that the American woman's contact with the arts will be recognized as one of the most propitious circumstances of our day.

In reviewing our illustrations we start with the work of Mr. Bertram Grosvenor Goodhue. Regarding the art of architecture in the United States in the light of its separate existence as a national school, the conviction compels itself, that in future ages, when retrospection will be dignified as history, he will be one of those singled out as typifying the concentrated energy, the breadth of view, and infinite patience with detail, which will characterize the best work of this period. Reverence for tradition and pedigree is a constant curb on his unlimited imagination. The analytic and critical faculty is tempted with the problem of determining where, and when, this strong individuality separates itself from faithful transcription. A thorough control of the science of harmony and contrast in his design of line, space, and mass equalizes the struggle between the originality of the designer and the science of the master-builder, each of which strives to subordinate the other, with the final result that both gain strength in the fight.

Wide contrasts in his choice of styles induce the consideration that possibly the American architect has an advantage over the European, negative though it may be, in that he has no early personal contact with national classics. A French, English, or Italian architect is naturally much influenced during the impressionable days of study by having to hand the masterpieces of his forbears, everything outside his local school he tends to classify as foreign, and only needing the nodding acquaintance which is compulsory from the standpoint of general education. In the United States the architect, by his isolation, has latitude of choice at the outset of his career. The great opportunities which offer themselves daily in a young and prosperous country assure him that, if his attainment is of a high order, his efforts will find an endorsement by capital, and that selection of any particular style will not be condemned by local prejudice. This reduces the problem to an analysis of personal sympathy and preference, the choice once made, his studies may be furthered with the stimulus and enthusiasm of a hobby indulged.

The Guild Room at Morristown, New Jersey, by Mr. Bertram Grosvenor Goodhue (p. 137), is oak-panelled with a coved ceiling of ornamental plaster "made in America." The arms of the parish are emblazoned in the centre above the fireplace. The mantel has inlays of ebony, teak, and boxwood, and frames a surface composed of bluish Tunis tiles. The leaded metal casements are set in deep reveals, and the floor is of wide oaken boards.

It is rarely that we find instances of men of strong personality associated

in business, who, throughout the production of a great variety of works, exhibit steadfastness to the ethical aims fixed as their original objective. In the case of Messrs. McKim, Mead, and White, and W. Mitchell Kendall the attainment of these aims embodies in its evolution the essence of the American spirit in architecture. The breadth of their sympathies and the versatility of their gifts enabled them to make poetry in all tongues, and to appreciate that, in laying the foundation for a national art, the canons established by the masters were to be observed, not as a limit to creation, but as a sound basis for judgment of things untried. From the early days, when the virility and elegance of Stanford White's designs marked the birth of a new era, their energies have found expression in many styles for many purposes. Steering clear of commercialism and the easy encore of a success, they convey the sense of responsibility enforced by a great mission on those who, as pioneers, set high ideals.

Uniformity of ethical purpose is not infrequently encountered in those isolated groups of writers—or artists—who segregate to mutually fortify themselves against an unsympathetic world, accenuating their note in unison to emphasize their protest; but for a group to maintain individuality, devoid of affectation, under conditions diametrically opposite, must be regarded as the fitting reward recompensing those whose constant aim has been to meet the needs of a new civilization by dignified expression of beautiful truths. Great civic, industrial, and commercial requirements have been met so handsomely that the imperative needs of economic business organization have been transformed into sources of genuine inspiration. When we feel the same psychic qualities enveloping some great edifice created for a definite commercial operation, that we find permeating those inspired by the abstract requirements of religion or pomp of government, our respect is compelled by the modern spirit that so triumphantly overcomes the many-headed hydra of industrial demand, and place is given to doubt as to whether the precedence accorded to the plastic arts is not being usurped. After all, the exigencies and restrictions of to-day, though exceedingly varied, are not a new feature; when we consider the rigid rules laid down by the Catholic religion with regard to the planning of its churches, we are led to conclude that such limitations amount to nothing more than locating a point of departure.

The vestibule of the Metropolitan Club (p. 138) is an interesting example of Messrs. McKim, Mead, and White's later style; great elaboration of detail is, with much skill, kept subordinate to the simplicity of the general scheme. Of the Harvard Club we show one corner of the impressive main hall (p. 139); since this photograph was taken fine ancient tapestries have been hung against the stone walls, giving a great air of dignity.

It is unusual to find in architectural work any suggestion of that temperament which constitutes the motive power of art impulse in the plastic arts. This feature is one of the peculiar charms to be found in the work of Mr John Russell Pope (pp 140 and 141). To him a building is not a professional problem, a plan and elevation to be invented and elaborated, it is a picture to be evolved, to be regarded from the painter's standpoint in planes and masses, by which the different items will efface or accentuate themselves in accordance with a picture maker's standards. An accurate calculation of light and shade, with gradations of luminous tone, controls the section of his mouldings. A cap, a doorway, or the ramp of a staircase, have all the air of being deliberately designed to prove an irresistible temptation to an etcher to render their delicacy and purity of line with his needle. The choice of site, where occasion permits, is determined from the view point of the landscape painter, who, in hunting for a subject, would wish just such a house at that identical angle and spot to add the human note to a beautiful scene. We can even surmise the type of landscape painter, not the student of nature in its casual, tangled exuberance, but the artist of the later eighteenth century who immortalized mysterious backgrounds to courtly revels in a land of perpetual summer.

These impressions are secondary to the sensation of mental ease which the excellently balanced work of art imparts to the observer, free from all apprehension that examination will discover some challenge to his taste or judgment. To repeat a problem enthusiastically solved seems to attract Mr John Russell Pope to the same extent that a sportsman would be amused in reshooting the game already fallen to his gun. There are fortunately many styles, and we look forward to his excursions among them, conducted with that freedom that characterized Moliere in his expression. "*Je prends mon bien la ou je le trouve*"

A most interesting development to follow in recent American architecture is the rapid growth of the use of terra cotta in buildings of all types. It is only during the last few years that recognition has been accorded to it as a material suitable for buildings of any artistic importance, its use having previously been regarded as, if anything, rather derogatory. In addition to many incontestable practical advantages, it appears to hold the solution to one of the most debated points of architectural discussion, viz in what manner can varied and permanent colour be added to the design of a building, so that it exists as an integral part of the structural material?

Terra cotta owes its first consideration in its unglazed form to Stanford White, whose affection for florid detail in certain phases of his work would have been sadly hampered had stone carving been his sole means of expression. For development of its technical and decorative possibilities, on those lines along which all future expansion must travel, we

must credit Cass Gilbert. He was the first to use terra-cotta in works of any magnitude, to which the term polychrome can be distinctively applied, and in which the superior advantage of the glazed surface is asserted over the original type. For many years archaeologists had established by innumerable discoveries that, with ancient builders, polychrome architecture was the rule, not the exception. Just how such a valuable adjunct to the art had fallen into disuse naturally provoked professional discussion, yet there is little evidence in European work of this generation that serious converts have been gained, in spite of the proof of almost unlimited precedent.

It has frequently happened that the savants have put forth their case in favour of its revival, in the form of a challenge from a magnificent Past to an uninspired Present. The workers' defence under such circumstances was usually based on the chemical atmosphere of our cities, the drabness of modern accessories, and an unmistakable disinclination to disturb established conventions.

The polychrome question was on the point of being finally put to rest, when Cass Gilbert appeared with his first defiance of theoretical conclusions. He proved by his work that its successful use depended on methodical deductions, resulting in a fine adjustment of what proportion is to exist between the areas of coloured and structural material, on a careful choice of colour from warm or cool palette, well studied as to tone value, and, in those cases where colour emblazons an architectural design, he established his tints in such mutual relation, that by the interweaving or overlapping of their groups they might enrich without obtruding, accentuate without disturbing planes, and render individual detail stereotyped by compulsory use. In his hands terra-cotta has become recognized as having an independent life, no longer to exist apologetically as the poor relation of stone. He realized that a stone technique applied to clay could only give as a result a translation warped by a strong individuality.

The great builder is as much master of his material as the inefficient is the victim of its limitations, Cass Gilbert brings home to us the conviction that the man gifted in imbuing inert mass with his spirit gives birth to a virile power when he bends his thoughts to clay.

In the "Pratt" residence (p. 142) we reproduce an excellent example of the work of Messrs. Trowbridge and Ackerman. Great skill is shown in their country-house work, by conveying those features that charm us most in European classics to fill the very definite exactions of American comfort. A study of their plans administers a shock to the conviction forced upon us in so many residences in England, that discomfort is a penalty attached to the picturesque.

The interior by Mr. Henry W. Tuttle (p. 143) shows an effective use of faience. For purposes of displaying the quality of this material, brocade

and rough plaster walls are used as contrasting textures. The faience trim and base is decorated in two shades of blue on a delicate cream ground. The floor is another note of contrast, black being the key of the harmony. From the centre of the ceiling hangs a beautiful Italian wrought-iron lantern, made under the direction of M. de Kosenko.

Mr. Lawrence Grant White has worked out an interesting polychrome experiment in garden decoration in the faience pedestal to Miss Janet Scudder's bronze fountain group (p. 144). A strong colour-scheme helps to focus the interest of a beautiful scene, and also counteracts the tendency which the colour of bronze patina has to be absorbed by that of the verdure.

Mr. Charles A. Platt's open-air swimming pool (p. 145) is a design of simple grace, admirably fulfilling its purpose.

Messrs. Delano and Aldrich (p. 146) are the most recent among the younger generation of architects who may be described as having "arrived." Their work is accumulating rapidly, and is thoroughly saturated with the adventurous spirit of the American School, whose principal delight consists in a mastery of varied modes of expression.

An interesting example of the revival of an ancient art is seen in the work of the Herter Looms, under the direction of Mr. Albert Herter. We reproduce two tapestries (pp. 147 and 148) in the style of the Italian Renaissance, well in character with all the peculiarities of expression identified with the early period. There is undoubtedly a great future for tapestry weaving in the United States as an accessory to architectural decoration; it is to be hoped that this craft will be developed with that breadth of view and respect for traditions which have guided other branches of American applied arts to the position they now occupy.

Metalwork is probably the craft that has made the greatest strides toward maturity during recent years. The artist-craftsman has taken advantage of every mechanical and scientific progress; a greater variety of tools enables him to obtain conveniently results formerly classified as *tours de force*; new alloys permit iron to be worked cold, with all the facilities which this entails in handling the object conveniently and at leisure. The relations of art to industry in this craft are ideal and are mainly responsible for its rapid expansion, being the result of placing the development of mechanical improvement in the artist's hands instead of binding him to the limitations of commercialized process.

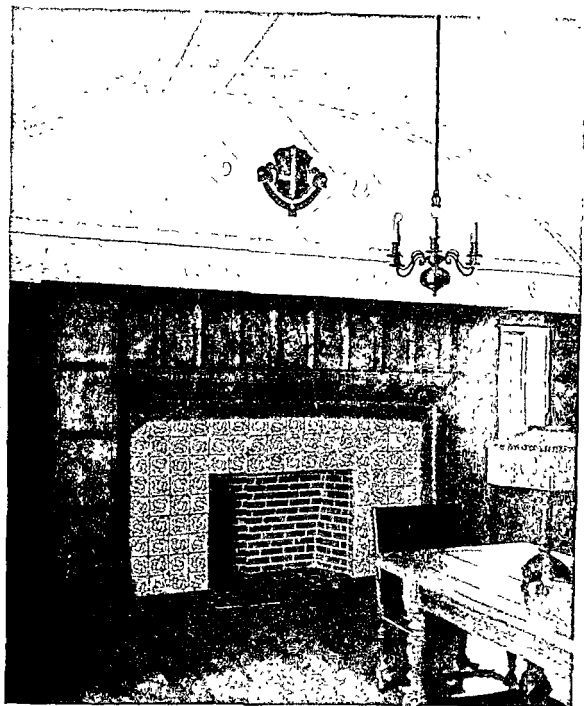
M. de Kosenko, who is recognized as the foremost expert on alloys, design and craftsmanship, tells us that up to the recent years there was a tradition that ironwork, to possess art value, must date back at least to the Middle Ages. To the continuance of this prejudice, however, modern work has called a halt. In his opinion the development of this craft is due, in the first place, to the discriminating demand for beauti-

ful work ; this has been met by technique specialization in the various stages of process, careful study of the great works of the past as a basis for inspiration, and modern facilities for procuring and treating the metals themselves.

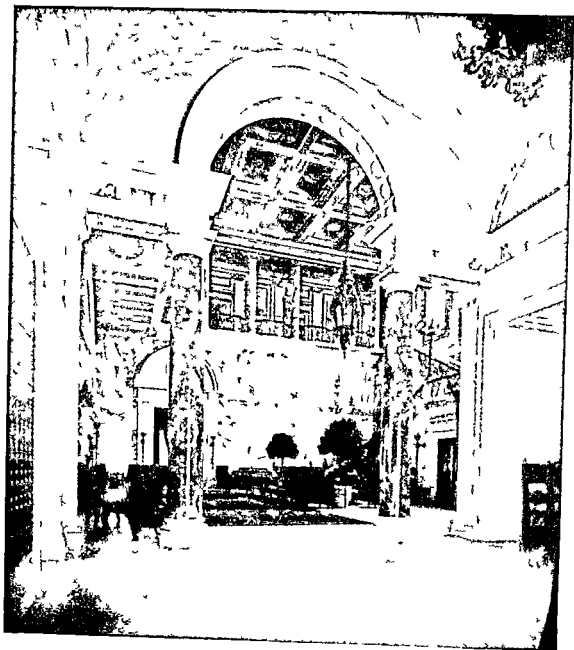
In concluding this brief account of artistic progress in the United States, the writer is in the fortunate position of having illustrations which prove the fact more adequately than could any argument. Examples, worthy to prove points in art are necessarily always exceptional, by reason that their recognition as works of art implies individuality as a first qualification, a seeming contradiction common to all art comparisons. American architectural work of to-day carries the conviction that the impulse which creates it is independent of any desire to stimulate a passing fashion, and aims to stand by those ancient laws governing taste by which all such work lives or is condemned. Deliberate attempts to produce that elusive and indefinable quality described as "style" have never resulted in aught but mannerism and affectation. The media of the plastic arts are more susceptible to this imprint of personality than are the materials with which the architect works. Contemporaries of a school of painters, for instance, are often more capable of estimating the value of the quality striven for than are a later generation, whose judgment is biased by current vogues ; but in the case of a school of architecture, time only can separate the common factor of a national style from the individuality of the workers ; as time progresses the personal note of each member of the school is mellowed and gradually absorbed by those elements which posterity pronounces to be the hall-mark of the period.

LEON V. SOLON





MANTEL OF GUILD ROOM AT MORRISTOWN, NEW JERSEY. DESIGNED BY BERTRAM GROSVENOR GOODHUE, ARCHITECT



THE METROPOLITAN CLUB NEW YORK  
THE VESTIBULE MCHIM, MEAD AND  
WHITE, ARCHITECTS



THE HARVARD CLUB NEW YORK CITY  
CORNER OF THE MAIN HALL MCKIM  
MEAD AND WHITE ARCHITECTS



*The Entrance Front*



*The Entrance Doorway*



*The Entrance Hall and Staircase*

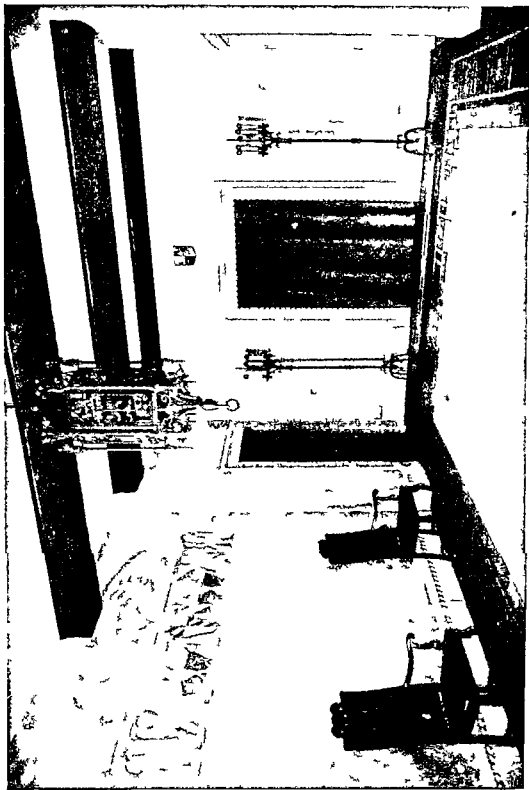
THE 'BURDEN RESIDENCE JOHN  
RUSSELL POPE ARCHITECT



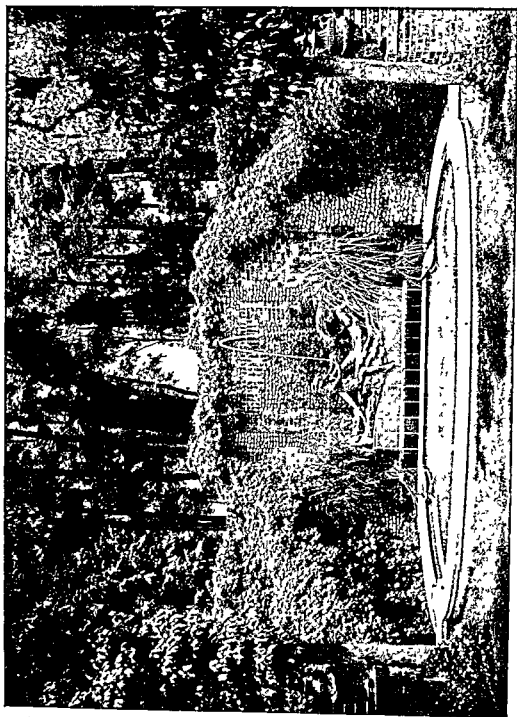
THE "DUNCAN" RESIDENCE, NEWPORT  
THE GALLERY, LOOKING EASTWARDS  
JOHN RUSSELL POPE, ARCHITECT



THE "PRATT" RESIDENCE, GLEN COVE, L.I.  
TROWBRIDGE AND ACKERMAN, ARCHITECTS

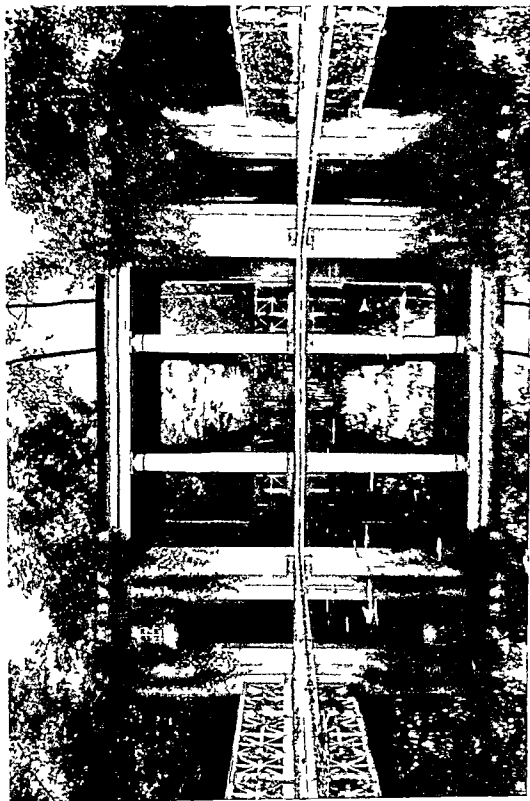


INTERIOR LYLCUTED BY THE AMERICAN ENCAUSTIC  
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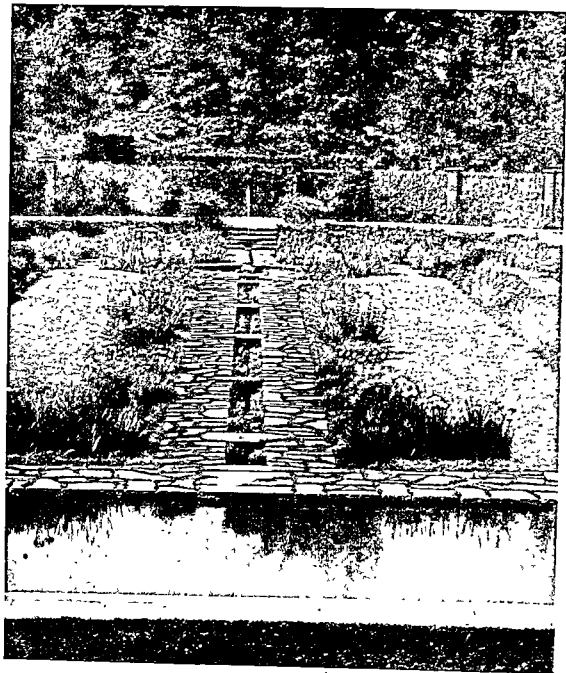


WATER-GARDEN DESIGNED BY LAWRENCE GRANT WHITE  
ARCHITECT, BRONZE FOUNTAIN GROUP BY JANET SCUDDER





THE PULFIZER RESIDENCE—THE SWIMMING POOL  
DESIGNED BY CHARLES A. PLATT ARCHITECT



GARDEN DESIGNED BY DELANO  
AND ALDRICH, ARCHITECTS



WOVEN TAPESTRY DESIGNED AND EXECUTED  
BY THE HERTER LOOMS, NEW YORK CITY



WOVEN TAPESTRY DESIGNED AND EXECUTED  
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